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Proposed arrangements for the Session, 1890.

February	4	..	Lecture.
March	4	..	Lecture.
April	1	..	Lecture.
"	14	..	Annual Dinner.
May	6	..	Lecture.
June	3	..	Lecture.
July	2	..	Lecture.
"	15	..	F.C.O. Examination (Paper Work).
"	16	..	F.C.O. Examination (Organ Playing).
"	17	..	F.C.O. Examination (Organ Playing).
"	18	..	Distribution of Diplomas.
"	22	..	A.C.O. Examination (Paper Work).
"	23	..	A.C.O. Examination (Organ Playing).
"	24	..	A.C.O. Examination (Organ Playing).
"	25	..	Diploma Distribution.
"	31	..	Annual General Meeting.

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On Monday, the 10th inst., at 8.15 p.m., a paper will be read by Mr. J. THOMSON, F.R.A.M., entitled "The Pointing of the Psalter for Anglican Use."

A Conversazione will be held at Burlington Hall on February 17. Reception, 7.30 to 8 p.m. Evening Dress optional. Application for Tickets must be made not later than the 13th inst.

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ORGAN RECITAL, Christ Church, Newgate Street, by Mr. GEORGE COOPER, THURSDAY, February 13, at 7.30.

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For particulars in each case apply to the Dean. Applications should be sent in by March 12.

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THE MUSICAL TIMES

AND SINGING-CLASS CIRCULAR.

FEBRUARY 1, 1890.

CHATS ON CURRENT TOPICS.

II.

Present: THREE AMATEURS, A., B., AND C.

A. Have you seen anything of a book by Louis Pagnier, entitled "The Evil Influence of the Piano-forte on Music as one of the Arts"?

B. I met with a reference to it the other day in one of the excellent articles written by Philip Hale for the *Boston Home Journal*.

C. I saw that too, and was much struck by a quotation from Vernon Lee's "Studies of the Eighteenth Century." Indeed, I have just bought the book in consequence. *[Shows book.]*

A. What has he—or she—got to say on the subject? I hope it is a little more accurate than his, or her, conception of the work of Carlo Gozzi.

C. I will soon find the passage for you. . . . Here it is: *[Reading.]*

"An instrument like our pianoforte, with a loud, thick, muffled tone, on which you could execute, with considerable disadvantage, the music written for other instruments besides the sentimental and thundering imbecility written expressly for it; with sufficient power of expression to supersede other instruments, and with power of mechanical dexterity unlimited—such a compromise could not have existed in the eighteenth century, and could not therefore usurp all musical privileges . . . accustom to unlimited noise and to dubious tone, and foster that wholesale ignorance of music in general which is inevitable where a performer need aim only at mechanical dexterity; arranged pieces, pedals, and tuners having relieved him from the necessity of learning harmony, of studying expression by means of the voice and of obtaining a correct ear by tuning his own instrument; where, above all, everything has been done for him by others, and he has been educated to a total want of musical endeavour."

B. Phew, what a long sentence! What a flux of words! One needs a guide through the intricacies of speech like that.

A. 'Tis silly exaggeration to boot; and part of it is nonsense. How can "arranged pieces, pedals, and tuners" relieve a pupil from the necessity of learning harmony? My good friend, C., when you behold a literary person plunging into matters musical, prepare yourself for his coming a cropper. Don't, I pray you, take him as a guide.

C. But you must admit that Vernon Lee's remarks have a substratum of truth. There is no doubt in my mind that the pianoforte by comprehending all music within the domain of a cheap and easy mechanism is doing a vast amount of harm.

A. If you say so the matter becomes worth talking about. Now prove your point.

B. But, first, let me suggest that the position of the pianoforte has been greatly shaken of late years by the popularity of bowed instruments. Where there was one amateur violinist twenty years ago, there are now a hundred.

A. It is important to note that, certainly, without prejudice to the pianoforte. In so far as the coming amongst us of Madame Norman-Néruda brought

about the result by persuading ladies that there is nothing unfeminine in the fiddle, she deserves a statue in one of our public places.

C. Oh, don't say so. There is no greater indignity than to be represented by a London statue. I grant you, B., that the extending cultivation of bow instruments is one of the most hopeful signs in the musical world. But it has not materially affected the supremacy of the pianoforte, which, by its improved capacity, and by the fact that all music is sooner or later referred to it in the form of arrangements, has reduced the art very much to a question of such dexterity as is shown by a first-class operator on Remington's type-writer.

A. Why, C., Vernon Lee's long sentences have infected you. Take breath, old fellow, and begin again.

C. But is it not so? By-and-bye all the noblest thoughts newly expressed by men will go through the type-writer's hands, as the noblest thoughts in music are now going through those of amateur pianists. In neither case do they benefit the operator, who begins and ends as a mechanical mover of mechanism, with the extra disadvantage on the side of the pianist that his "arranged pieces," as Vernon Lee calls them, are necessarily incomplete and misleading.

B. Come, come, my friend, I am partly with you on this question, but you go a little too far. Surely the pianist receives into himself some of the ideas and emotions which the pianoforte expresses as he touches the keys!

C. I vehemently doubt it, in a vast majority of cases; and believe that the whole system of teaching now-a-days tends to the glorification of mere mechanism. Besides, neither ideas nor emotions are in a pianoforte, which is a mere vehicle of expression, and that only as thought and feeling pass to it from the composer through the executant.

B. There I am with you, but the superficiality which the pianoforte favours is but one indication in one particular department of a prevalent weakness. Everywhere in music solidity is sacrificed to showiness.

C. Ah! by the way, did you note that at the annual meeting of the Society of Professional Musicians, a determined attack was made on the study of strict counterpoint? There were endeavours to obtain the exclusion of that subject from the examinations.

A. My sympathies, let me confess, go with the reformers on that matter. In these days we have no time for superfluous studies, and men who would run a successful career in any vocation must, as St. Paul said with reference to another sort of struggle, "put aside every weight." You know as well as I do, C., that the days of strict counterpoint have passed. Composers with a disposition to exercise their natural liberty are no longer, at every step they take out of the ordinary rut, confronted by notice boards: "Trespassers will be prosecuted," or "Man traps and spring guns set here." These are the days of freedom in art. You form your own ideas, express them how you like, and they take their chance of living through the struggle which ensures the survival of the fittest.

B. That sounds very well, and I think there is something in it. The air of freedom is necessary to progress.

C. And that sounds very well too. You are the proper representative, B., of a large class in the present day—men who are easily swayed by high-sounding generalities. If you want to bring down the gallery, wave a Union Jack, and talk about "The flag that's braved a thousand years, The battle and the breeze." That will do the trick. So in art. Hoist

the banner of liberty, cry "Britons never will be slaves," and you may be certain of a shouting crowd, who did not know they were in bondage till you told them so.

A. Well, well, don't get warm over it, and perhaps it may be advisable to haul down those flags of yours—

C. No; yours.

A. — and speak in plain terms.

B. That's it; plain terms, C. No "high falutin'," don't you know.

C. Oh! you be quiet, Mr. Facing-both-ways. Plain terms you shall have, both of you, and I agree to strike the flags. We have been talking about the shallowness and narrowness that flourish under the reign of an easy mechanism; I complain now of the vagueness which springs from the very liberty in which you seem to rejoice.

A. Prove the vagueness, then the connection, and so, as saith Bully Bottom, "grow to a point."

C. I should have thought that any man with half an eye—say yourself, B.—had made out the fog into which music is drifting. Do you want a sign of it? Then take the windy harangues with which we are now favoured by so-called reformers. In the days when music broadened down from precedent to precedent there was no such clatter of tongues. Progress was slow and cautious—an eternal art need never be in a hurry—and composers made each advance so much a natural outcome of the previous position that no necessity existed to guard against surprise or misapprehension.

B. Hm! Was Beethoven ever called a madman? I have heard something to that effect.

C. You have naturally put forward the strongest case on your side; but even Beethoven, whose thoughts were not as other men's thoughts, had a speedy triumph, and was so little impressed with the idea of producing anything new and strange that neither in public nor in private did he consider explanation necessary. Now, following upon Wagner's fatal example—he really had something that needed explanation—our music is enveloped by a haze of words, and for every bizarre demonstration we are referred to the philosophies, or to some profound conception having as little to do with music as with comic sections.

A. You forget, my dear C., that circumstances, to which men and arts must bow, have changed since the days of your much-applauded slow and logical development, which, by the way, was principally cautious change in mere form. Composers are a different race of men now-a-days, because they are men of culture and wide sympathies, who not only know their technical business, but the relation of music to the higher and deeper phenomena of life, and its potentialities in relation thereto.

C. Thanks for an example of the vague wordiness now so prevalent. What do you mean by the relation of music to the higher and deeper phenomena of life? What are the higher and deeper phenomena of life? and where is an intelligible product of music's relationship to them? Come now!

B. Let me meet that challenge. A., may I take Hueffer's "Music of the Future" from your book-case? I see you have it there.

A. Certainly, my dear fellow, anything you like.

B. (takes down book). Listen to this, C. (reads). "Against the absolute idealism of Berkeley, Kant holds that, outside the human Ego, there must exist an independent *something* to act upon the individual. Schopenhauer, starting from this basis, proceeds to the further assertion that this something, hitherto nondescript, exists only in so far as it has the 'will of existence'; in fact, that it is nothing else but this

will under its different forms and phases. . . . The first manifestation of this will, Schopenhauer proceeds, takes place in the ideas in Plato's sense—that is in the archetypal forms which fashion the cosmos, and of which the single phenomena are further sub-divisions." Do you follow the reasoning, C.?

C. I am trying. Do you?

B. (reading). "It is the aim of all arts to express the eternal essence of things by means of these Platonic ideas, only music takes in this respect an exceptional position. . . . He (the musician) approaches the original sources of existence more closely than all other artists—nay, even than Nature herself. His harmonies and melodies are, to speak with Schopenhauer"—now mark this—"as immediate and direct an objectification or copy of the will of the world as the world itself is, as the ideas are of which the universe of things is the phenomenon. Music is not the copy of the ideas, like the other arts, but a representation of the cosmical will co-ordinate with the ideas themselves. In this sense the musical composer is the only creative artist. . . . He only listens to the voice of the spirit of the world, or, which is the same, of his own spirit speaking to him as in a dream; for it is only in dreams, when the soul is not disturbed by the impression of the senses, that such a state of absorption is attainable." There, what do you think of that?

C. What do I think of it? That it is a very good specimen of the pernicious stuff, the quasi-philosophical cant, which, by force of high sounding unmeaning phrases, is imposing upon a world that won't give itself time to think.

B. But don't you see now the wide and subtle relations of music to humanity and the universe, and how the modern discovery or, rather, recognition of them must affect music in all its manifestations? What did your Haydns, your Mozarts, your Beethovens know about the connection of music with the "cosmic will"?

(A. kicks B. under the table; B. fails to take the hint.) What did they know of the fact that music occupies an exceptional position with regard to the expression of the eternal essence of things?

C. They knew nothing about it, I grant you.

A. Come, come, we have gone a very long way from the question of superficiality in music, and the abolition of strict counterpoint.

C. Excuse me, not so very far. It is such vague stuff as that just read which wraps music in a mist through which a definite form can hardly be seen, and a clear purpose never made out; which sets its dupes to the attainment of they know not what by means they only half comprehend. Of course, in such circumstances, strict counterpoint, or counterpoint of any order, does not matter. A painter who works in the dark has no necessity to study drawing. His ultimate achievement must be splashes of colour. And now don't you see why so much of your "advanced" modern music is so vague and unsatisfactory—so wanting in a clear course with a definite object at the end of it? Your composers are not artists, but sham mystics. They want to utter divine thoughts like the rapt sybil of old; and exhibit the contortions of the sybil without her inspiration.—

A. Stop a moment. I—

C. Stop a moment yourself. I have not finished. The Mozarts and Beethovens, who never read Schopenhauer, and wouldn't have understood him if they had—they were artists who patiently mastered the tools of their craft, and the principles that were to be their guide. With minds free from the cant of which we have just had a sample, they knew that

every art must have its rules and forms, and they found that observance of both was compatible with the expression of the noblest and sweetest musical thoughts that ever descended from heaven to earth. If our music is to survive as an art, there must be no shirking the drudgery to which those masters submitted. Patience must do her perfect work. Study must penetrate deeply as well as spread over a wide area. "It is probable you may never need to write a fugue," said Weinlig to his pupil, Richard Wagner, "but learn to write one all the same. That is the price of independence; the rest will be easy to you." And the old Leipzig teacher was right.

A. Now may I speak? (*C. nods.*) Thanks. If our modern music be going so hopelessly wrong, becoming so superficial, indefinite, and all the rest of it, how do you explain its growing popularity, especially among people of culture? It must surely meet, in some way, the need of an age certainly not less distinguished for intellect and wisdom than the era of your great masters.

B. That's a remark I wish I had made myself.

C. The answer is not difficult. All through our talk we have had orchestral music in view without saying so. Chamber music keeps the even tenour of its way along the old lines, slowly developing in the old manner. Choral works are but little affected as far as choral music is concerned. But the modern orchestra, with its prodigious power and vivid colouring—the modern orchestra, I say, invites cheap and easy effects stimulating in their physical results. That is enough for an age which is always running to chemists' shops or drinking bars after a "pick-me-up." Your typical modern work for the orchestra is a counterpart of the "shilling shocker" now found on every bookstall, and in the one case as in the other it would be ridiculous to look for loftiness of idea or purity of expression. You get your shock and that is what you paid for.

A. It seems to me that your advocacy would be improved by a little of the divine calm which marked the age of the great masters.

C. My advocacy is doubtless unworthy, but I did not know that we were criticising style, or manner of speech.

B. Come, come, friends, it is time to cool down a bit. For my part, I think there is a good deal in the points made by each of you. You know I have no strong opinion either way.

C. We know it well.

B. But, very, very humbly—not being equal to you clever ones—I should like to point out that in the works of the great masters we have the ultimate product, or sublimated essence, of one great era of musical change. How if, just now, we are in the storm and stress of another stage, the extravagances of which will disappear in time, leaving behind all that is good and worth retaining?

C. That is my only consolation and strongest hope. But because so happy a result may come about, I, for one, am not going to look complacently on symptoms which are none the less ominous because their manifestation is lively, eager, and radiant with surface glitter.

A. I can hold to my main position and yet agree with you that there ought to be more patience, thoroughness, and self-discipline in art than we at present find. We are all in too much of a hurry to astonish our friends, and our friends are far too eager for the luxury of the shock we have just heard of. So much is true enough; yet—

B. Oh! while I think of it—what does anybody know of Henschel's projected educational concerts for young people?

[Left chatting.]

THE GREAT COMPOSERS.

By JOSEPH BENNETT.

No. XXVIII.—WAGNER (*continued from page 14*).

LAST month we brought Wagner to the threshold of an active musical career. At this time he had a few samples to show—a polonaise, a pianoforte sonata, two overtures (one with a fugue in it!), and an orchestral symphony avowedly inspired by Beethoven and Mozart. Our hero was, no doubt, prepared to take large orders for similar goods, in the happy and confident spirit of the lads who used then to meet him at Heinrich Laube's room and discuss schemes for the regeneration of society. O glorious time of youth, with

The love of higher things and better days,
Th' unbounded hope, and heavenly ignorance
Of what is called the world, and the world's ways!

Under the circumstances, it is rather surprising to find that young Richard did not insist at first upon some distinguished position, but was content to apply, at the publishing establishment of Peters, for the lowly post of proof-reader and arranger. This was not much for a regenerator of society, but the conditions of life, as Mr. Simon Tappertit discovered, do not always encourage the dreams of lofty and soaring spirits. It does not appear that Wagner obtained the modest post he sought. He remained free to carry out larger plans and bolder designs.

Knowing what we do of the youth, it is not surprising to find him, at this time, casting longing looks towards Vienna. It is true that the Kaiserstadt in 1832 was no longer the chief centre of European musical life, that distinction being claimed, and for many years afterwards enjoyed, by the ever more gay and light-hearted city on the Seine. But this was probably a small matter to our ardent young Leipziger. Had not Haydn sought Vienna? had not Mozart migrated thither? had not Gluck flourished within its walls? best of all, did not Beethoven turn his face to the Imperial city from the banks of the Rhine? Here were precedents of peculiar force for such a nature as that of Wagner, and so to Vienna he would go like the rest.

This purpose he carried out. We need not stop to enquire how he raised funds for the journey, or what measures he took to secure a footing in Viennese society. Enough that, in the summer of 1832, being then nineteen years of age, Richard found himself in the City of the Masters. The moment was unpropitious, and would have proved hardly more favourable had Wagner taken with him a reputation instead of being wholly unknown. Vienna had, as a matter of fact, yielded to a new and congenial excitement in the absolute and unreserved spirit with which, even while Beethoven lived, she placed herself at the feet of Rossini the arch-enchanter. A year before Wagner started for the Imperial city, an opera was produced in Paris under the name of "Zampa"—not by a composer who suddenly appeared from behind a cloud, but by a man who had long worked for the lyric stage with no better than moderate success, and, seventeen years earlier, had himself gone on pilgrimage to Vienna. "Zampa," for reasons with which musical readers cannot be entirely unacquainted, turned people's heads at once. From Paris a "Zampa" fever spread over Germany—where it raged even more furiously than in France—and was not long in reaching the Austrian capital. There it infected the whole population. Nothing was heard but the strains of Hérold's masterpiece. There was no room in the public mind for anything but thought of the French composer and his unexpected dazzling triumph. Wagner's opinion of

"Zampa" at this time has not come down to us, but had the popular work been written by a seraph with celestial fire and sweetness, the young man from Leipzig could hardly have looked upon it graciously. Practically, it barred the city gates against him, and Wagner, leaving the Danubian Ephraim joined to his idol, went farther on—as far as Prague, finding somewhat better fortune in the city which comforted Mozart for the coldness of Vienna.

The musical chief of the Bohemian capital at that date was Dionysius Weber, a highly respectable gentleman, of a conservative type, but having, as became the principal of a Conservatorium, much sympathy with youth and youthful effort. To him, as a matter of course, Wagner obtained access; spreading before his eyes the symphony which Vienna had refused to hear. It may be that the excellent Weber detected in the pages of that work certain liberties not entirely sanctioned by his own laborious dissertations on musical theory; but, whether or no, his heart warmed in some measure to the young wanderer from the plains of Saxony, and he resolved to give the symphony a trial. This he did in due course, and so the reformer of German dance music—Dionysius was that for all his learning—extended a helping hand to the future creator of Germany's "new art."

Fortune, at this moment, seemed to beckon Wagner along the open path of abstract orchestral music, but the young composer was not to be enticed from allegiance to the lyric stage. What was a symphony but a stepping-stone to the higher things of the mimic scene? On those higher things he kept a steadfast eye. Even at Prague, in the midst of novel surroundings, and occupied by new and delightful experiences, he set to work upon the libretto of a stage piece, once more under the influence of his strange passion for horrors, dealing wholesale in scenes of blood and death. The chief incidents of the story were these: A young man, moved by passion for the betrothed of a friend, scales the window of her apartment. She resists his entrance, and, in the struggle, he falls, dashing out his life on the stones of the courtyard. On the day of his funeral the lady approaches the corpse, utters a despairing cry, and falls dead in her turn. How many other characters perish before the curtain descends record sayeth not; but the whole "argument" was sufficiently lugubrious to retain its inventor's sympathies. He had completed the book and composed the opening number before finding himself once more in the familiar streets of Leipzig. According to some authorities, the music actually written was shown to Weinlig, who approved it; but it is much more to the purpose that the sanguinary libretto came under the notice of the poet-composer's sister, Rosalie. As an actress, Rosalie had some practical knowledge of stage matters, and it was her influence that induced Wagner to make better use of his time. The better use was found in efforts to secure a performance of the symphony at the Gewandhaus. With this in view, Wagner obtained an introduction to the president of the committee, Rochlitz, who was so taken aback by the composer's youth that he passed the work on to a new concert society, called "Euterpe." The Euterpeans produced it, on Christmas Day, 1832; Laube heartily praised it in his journal; and, finally, on January 8, 1833, the Gewandhaus people mustered sufficient courage for a performance by their own orchestra in their own hall. The date just given may be accepted as that of Wagner's real *début*. On April 30, in the same year, the overture (with fugue) was produced under the same auspices.

Wagner's stay in Leipzig after his formal appear-

ance among musical composers was brief. But even that little time was not lost. The young man had, at length, a definite career before him. The compass of his fortunes, after many oscillations, came to rest with its needle pointing steadily to Music, and all the energies of his nature went out in that direction. He was an assiduous frequenter of the Leipzig Theatre, and ever on the watch for a subject with which he might demand the occupation of its stage. It is said that he refused a poem by Heinrich Laube, on the theme of the Polish hero, Kosciuszko—

And Freedom shrieked when Kosciuszko fell.

but this may have been not so much a consequence of disapproval as of conviction that his libretto should be the work of his own brain. The poet was not dead in Wagner, though the musician had gained the upper hand. On the contrary, he was very much alive, and there is reason to believe that as a poet Wagner fancied himself no little.

In May, 1833, a new episode in the life of our hero began. His brother, Albert, who had developed an excellent tenor voice, and some talent, was at that time engaged at the theatre in Würzburg. What more natural than that Richard should visit him in the ancient and interesting city? Accordingly he set out at the time just mentioned, and did not leave Würzburg till a year had passed by. Not an idle year by any means. In consideration of ten florins per month, Richard assumed the duties of chorus-master at the theatre—a post which left him abundance of leisure. Now, under exceptionally favourable circumstances, with nothing to trouble him, either in the ordinary concerns of life, or in art, Wagner seriously addressed himself to his first opera.

His choice of a subject was, in some respects, curious. At that time the Italian dramatist, Count Carlo Gozzi, was well-known to German men of letters, though by no means familiar on the German stage. He enjoyed, throughout the Fatherland, a reputation singularly at variance with the actual facts of his career, being everywhere regarded as a champion of the Romantic drama against the Classic; while, in truth, the Romantic drama, as then exemplified in Italy by the works of Goldoni, had no more bitter enemy. Into the mistake of the Germans Alfred de Musset, who "deranged" Gozzi's Autobiography, appears also to have fallen. It was not then known (save by the few readers of the original, and only edition of the Memoirs) under what conditions Gozzi produced his principal works, the "Fables," nor for what purpose he intended them. Those conditions, and that purpose, are so well set forth by Mr. John Addington Symonds in the introduction to his translation of the Memoirs, that we may quote him with advantage:—

"Facts about the genesis of Gozzi's 'Fiabe' need to be insisted on, since French and German critics have distorted the truth. They regard Gozzi as a romantic playwright, gifted with an innate genius for a peculiar species of dramatic art. According to this theory the 'Fiabe' were produced in order to manifest an ideal existing in the author's brain. Minute attention to Gozzi's Memoirs, his explanatory essays and the preface extended to each 'Fiaba,' shows, on the contrary, that he began to write the 'Fiabe' with the simple object of answering a certain challenge in the most humorous way he could devise. He continued them with a didactic purpose. His keen sagacity and profound knowledge of the Venetian public led him possibly to anticipate success. Yet he knew that the attempt was perilous; and he made it, without obeying fore-conceived principles, without yielding to any imperative instincts, but solely with the view of giving Chiari and Goldoni

a sound thrashing. . . . It is mistaken to suppose that Gozzi was animated by the enthusiasm of a literary innovator. The 'Fiabe,' in spite of their fantastic form, were the work of an aristocratical Conservative bent on striking a shrewd blow for the 'Commedia dell' Arte' (the old-fashioned improvised comedy), which he considered to be the special glory of the Italian race. . . . His art was the expression, not of creative instinct evoking a new type of drama merely for its beauty and romance, but of a militant sarcastic mind, imbued with the ironical literature of the sixteenth century."

Ignorant of the circumstances above set forth, and not perceiving the "true inwardness" of the whole matter, the Germans welcomed the "aristocratical Conservative" as a reformer instead of one who strove to kill the spirit of change by burlesquing its manifestations. Werthes translated the "Fables" in 1777; and from his version Schiller derived "Turandot." Schlegel proclaimed the "Fables" to be specimens of the Romantic style, and Hoffman looked upon Gozzi with enthusiasm as a genius kindred to himself. Thus the Italian dramatist came under the notice of Wagner, among many others who quarried his works as a mine of motives. Surely we may see the irony of events in the fact that Wagner derived the theme of his first opera from a set of plays intended by their conservative author to laugh the reformed drama of Goldoni off the stage.

From among Gozzi's "Fables," Wagner selected the "Woman Serpent," originally produced in 1762. Its story may be summarised as follows: A certain fairy is in love with a mortal, for whose sake she is willing to renounce her immortality. But it is necessary that the mortal shall have confidence in her, however cruel she may show herself to him. He fails, and the fairy is turned into a frog, from which state only the kiss of the mortal can redeem her. In dealing with this subject, Wagner made changes which were obviously necessary. He turned the fairy into a statue instead of a frog, and made the lover bring her back to life by the art of Orpheus instead of by the means of a kiss.

The music of the "Fairies," as Wagner called his opera, was subsequently declared by himself to be of a very composite order, reflecting Beethoven, Weber, and Marschner. At the time he had a high opinion of it, and, on returning to Leipzig, naturally endeavoured to get the work placed upon the stage. But circumstances were against him. In the first place, his old helper, Dorn, had left the city, and could do nothing. Then the State-subservient theatre, having failed, had given place to one provided by the municipality, and subject, more than its predecessor, to the influence of popular taste. To make matters worse, the German public were not in a mood to patronise native composers for the theatre. The musicians of France and Italy were all the rage; Auber, as representing one country, and Bellini as the champion of the other, being the idols of the Teutonic public. It was in vain that Wagner submitted his "Fairies" to Ringelhardt, the director of the Municipal Theatre. That worthy, it is true, professed to be pleased with the work, and even promised to produce it; but after Auber's "Gustave" had enjoyed a long run, Ringelhardt made haste to present Bellini's "Capulets and Montagues," with Schroeder-Devrient, the goddess of the German lyric stage, as *Romeo*. In fine, the "Fairies" remained unknown (unless Wagner produced it in Magdeburg) till its production, as a curiosity, at Munich, in 1888, five years after the composer's death.

We may not suppose that the rejection of his opera was pleasing to Wagner, but, on artistic grounds, he could hardly complain, since French and German

opera then had no warmer admirer than himself. With Schroeder-Devrient the actress was greater than the vocalist, and under the charm of a true dramatic singer, who, on his own confession, decided his artistic career, Wagner may have formed a higher opinion of the alien opera than his cooler reflections altogether approved. But when he heard Auber's "Masaniello" in Leipzig, without Schroeder-Devrient, the effect was still immense, and the young composer asked himself whether it would be possible to travel a short road to fame by combining the spirit and form of Auber with those of Bellini. The mixture of Beethoven, Weber, and Marschner—three Germans—had led to nothing; he would try another, and a foreign compound. Success, anyhow, was the motto of our aspiring young man. It is needless to add, by way of comment, that Wagner at this time had no fixed artistic principles, but was in possession of a comprehensive taste. He saw what was good in everything, and did not hesitate—he the typical German master of the future—to preach the superior excellence of foreign art in its relation to the lyric stage. Here, for example, are some passages from an article on German opera, written by him for the "Journal of the Elegant World," edited by Laube: "We (Germans) have in music one field which is our own property—that of instrumental music; but we have no German opera, for the same reason that we have no national drama. We are too profound, too learned, to create human and living forms. . . . I shall never forget the impression lately made upon me by an opera of Bellini. Satiated almost to disgust with the continuous uproar and eternal allegories of the orchestra, I heard, at last, a simple and noble strain. . . . I do not wish to see French and Italian music in any manner oppressing ours, but we ought to remember that there is truth in both, and guard ourselves against pride and hypocrisy. We must eliminate from our chaos a great part of our affected counterpoint, and have no more visions of terrible fifths and excessive intervals—we must, in fact, be men. He will be the master whose music, neither Italian nor French, is none the more exclusively German." Between the writer of this article and the author of "Opera and Drama" what a gulf!

As the subject of his Auber-Bellini opera, Wagner took that of Shakespeare's "Measure for Measure," making, however, considerable changes. The work occupied him two years. Meanwhile, he had removed to Magdeburg; leaving Leipzig for that town in the autumn of 1834, and taking the post of musical director at the theatre. Here it was his duty to produce many of the fashionable operas from France and Italy. He never found the task distasteful, as so many other German conductors have done. On this point we have his own evidence:—"The study and direction of the easy and simple music of the popular French operas, the whistlings and undulations of their orchestral effects, filled me with childish joy as, from the desk of the *chef d'orchestre*, I gave the signal right and left." As the "Measure for Measure" opera went on, Wagner caused several pieces from it to be tried at Concerts in Magdeburg, but he did not then think of producing it on the stage with which he was connected. He dreamed of a triumph on the larger and more conspicuous boards of Leipzig, and to his native place, during the holiday season of 1836, he accordingly repaired. The opera was not completed, but, as far as it had gone, he took it with him; also, we may be sure, an overture, "Christopher Columbus," and one or two smaller things to which he had given birth in Magdeburg. Wagner's second attempt at winning the Leipzig stage proved no less a failure than the first. Nothing could be done with

Ringelhardt, and the young composer travelled back again, no nearer his opportunity, to all appearance, than he was before.

Matters were not going on well at the theatre in the ancient fortress-town. The manager, one Bethmann, was always in money difficulties, notwithstanding his receipt of a modest subvention from the Saxon government. Moreover, he had the not wholly unknown managerial failing of absenting himself on treasury day. Some of the artists deserted in consequence, but others, inspired by the example of Wagner, remained at their posts, and encouraged him to attempt the production of his new opera, "Forbidden Love," on a night set apart for his own benefit. To this the impecunious Bethmann consented, provided the receipts of the first performance became his; Wagner taking those of the second. All concerned thereupon set to work with the haste of men who have to do a great deal in a little time. There remained only twelve days before the closing of the house.

With infinite exertion on the part of the composer, preparations were completed, as far as possible, and the *première* of the "Liebesverbot" fixed for Holy Week. Now a new difficulty presented itself. The Censor objected to the title as improperly suggestive and insisted upon a new one, eventually accepting the "Novice of Palermo," and the assurance of Wagner that the piece had been taken from one of Shakespeare's most serious dramas. The librettist-composer did not say, we may be sure, that he had transformed it into a glorification of sensual love. Nor were the public (usually regaled at Easter-tide with some light entertainment) taken into Wagner's confidence about the forthcoming work. The libretto was not published beforehand, as customary; even on the night of the performance no "books of the words" helped to an understanding of the stage. Evidently, the composer aimed at a *coup de théâtre*, with which nothing should interfere.

The eventful evening came (March 29, 1836), the house filled, and the performance began. Such a performance! The artists, hastily crammed with their parts, broke down in all directions. Vainly did the poor Conductor gesticulate and shout. Everything was confusion, while the audience, knowing nothing of the opera but its title, expressed their very reasonable impatience with the entire proceedings. This collapse, however, did not prevent Wagner from taking his benefit with the same work on the following night. He reckoned that the curiosity of those who had not attended the previous representation, and the fact that the last night of the season had arrived, would bring him patrons, and, through them, the money of which he was much in need. But the malignant Fates pursued "Forbidden Love," and even mocked it with an episode humorously connected with its theme. The *prima donna* had a husband who, justly or otherwise, suspected her of too familiar relations with the second tenor. So vehement were his suspicions that, going down to the theatre before the hour of performance, he fell violently upon the gallant, gay Lothario, and then upon the offending lady. The fight lasted some time, and reduced the alleged votaries of forbidden love to such a condition that it was impossible for them to appear before the public, then represented, it is said, by three individuals in the pit. To that select assemblage the stage manager made apology, as best he could, for not raising the curtain, and so ignominiously ended poor Wagner's benefit and the career of his opera in Magdeburg. So ended, likewise, his connection with the town. But some good was derived from the production of "Forbidden Love," *alias* the "Novice of Palermo." A newspaper

published in Magdeburg testified to its merits, and said: "The performers did not know their parts; but when the composer can produce it in a good theatre, the opera will succeed. It is alive; there are in it both true melody and true music, such as we should like to find more often among our German composers." It is clear that there was very little of the German composer in Wagner at this period.

Leaving Magdeburg under the cloud of an almost complete disaster, and with very little money in his pocket, Wagner made his way to Leipzig once more. Here was the good theatre to which the Magdeburg critic had pointed him, and he would again attempt to gain its stage. This time he thought to be very cunning indeed, and try to enlist Ringelhardt's deepest sympathies on his side. Had not the director a daughter just old enough to appear in opera? and would he not be glad of an opportunity such as "Forbidden Love" afforded? Our artful hero set to work upon this line, flattering Ringelhardt in his capacity as a proud father, and endeavouring to win from paternal affection that which he suspected managerial prudence would refuse. The attack was well planned, but failed miserably. Ringelhardt read the libretto, and turned severely upon its author: "I know not," said he, "whether the magistrate will license such a piece as this; and, out of respect to his authority, I strongly doubt it. In any case know, sir, that a person like my daughter cannot appear in it." Exit Wagner with the offending book, and the good theatre remained closed to his drama of sensuous love. We shall see that he and it fared no better elsewhere.

(To be continued.)

FINGERING: PAST, PRESENT, AND FUTURE.

By W. H. CUMMINGS.

THE term "fingering" is here used in its musical sense—the sense intended by Shakespeare in the "Taming of the Shrew"—

She hath broke her lute—
I did but tell her she mistook her frets
And bow'd her hand to teach her *fingering*.

Further, in this paper fingering will be spoken of only as applied to instruments with a keyboard, such as the organ, harpsichord, and pianoforte. It is not intended at this time to deal with the fingering of stringed instruments, violin, guitar, and the like; nor of the fingering of wind instruments, flutes, clarinets, and others. Moreover, the present remarks will be limited to the consideration of the systems or signs used for indicating the various fingers. Down to the middle of the fourteenth century "fingering" could have no place as at the period referred to. Organ keys varied in width from three inches to six inches; the organ-player was therefore sometimes very accurately called a *striker*, his method of playing requiring either a stroke with closed fingers or a decided pressure with the whole of the fingers extended; we can see a pictorial representation of the latter method in the "Theorica Musica," by Gaffurius, published in Milan in 1492.

With this rude fingering we need not concern ourselves; if signs were ever required or used two would have sufficed, such as R. and L., for the right and left hand respectively. When, however, the skill of organ makers enabled them to provide a keyboard with keys of moderate dimensions, the separate use of various fingers of both hands would naturally suggest itself to organ players.

No older example of fingering can be referred to than that contained in a German book published in Leipzig in 1571, written by Ammerbach, with the

title "Orgel oder Instrument Tablatur." This work contains directions for fingering the scale, the special features of which are: 1st, the total avoidance of the use of the thumb of the right hand; 2nd, the very rare use of the little fingers; 3rd, the special sign employed for the thumb of the left hand, an O; 4th, the index fingers were marked with the figure 1, the others in consecutive order 2, 3, 4.

The next German book worthy of notice is that published by Daniel Speer in 1697, entitled "Das Musikalische Kleeblatt." In this the finger signs are identical with that of Ammerbach, published 126 years before. We find, however, a more frequent use of the thumb of the left hand; but there is no indication of the employment of the thumb of the right hand. Other examples of this system of marking the finger signs need not be quoted; suffice it to say that such marking is to be found in books published in various years down to 1741, at which date Maies published his "Musiksaal." Both in this work and in Mattheson's "Kleine generalbassschule," published in 1735, we find the fingering modelled on the old plan prescribed by Ammerbach and Speer. When we remember that Mattheson was a contemporary of Handel and Bach, we are amazed to find in his works no signs or indications of the use of the thumb of the right hand. Can it be true that the most skilful performers kept their mode of playing a secret, only to be imparted *viva voce* in exceptional cases to favoured pupils? This tradition has found acceptance in some quarters. There is an amusing passage in the "Syntagma Musicum," by Praetorius, published in 1619. Speaking of fingering, he says: "Many think it a matter of great importance and despise such organists as do not use this or that particular fingering, which, in my opinion, is not worth the talk; for let a player run up and down with either first, middle, or third finger—aye, even with his nose* if that could help him, provided everything else is done clearly, correctly, and gracefully, it does not much matter how or in what manner it is accomplished."

It is now time to leave the German signs for fingering, bearing in mind that from 1571 to 1741, nearly 200 years, the thumb when used was indicated by an O, the other fingers by 1, 2, 3, 4. Let us glance for a moment at the system in vogue in Italy. Dr. Burney, in his History of Music, speaks of a work by Father Lorenzo Penna, called "La prima albori musicali, per il principianti della musica figurato," which he praises as "one of the best treatises on practical music published in Italy." The work undoubtedly held a high reputation; editions were printed in 1656, 1674, 1678, 1684, and a final edition, revised by the author, in 1696. Dr. Burney gives no extracts from the work, but says "the author's rules for counterpoint and extemporary playing on keyed instruments are concise and clear as far as they go." The latter qualification was needed; I find the directions for fingering of a wondrous kind, involving the use of three fingers only of each hand, absolutely ignoring the thumbs and little fingers.

It is time now to examine our English system of finger signs; and here happily we can refer to a manuscript volume of English music, dated 1599, containing lessons for the virginals, which has the fingering fully marked. We find the whole of the fingers of both hands freely used, the finger signs being 1, 2, 3, 4, 5; 1 always signifying the thumb of either hand. We next examine a book published in London in 1700 containing a "Choice collection of Ayres for the Harpsichord or Spinett, by Blow, Pigott, Clarke, Barrett, and Crofts." This book gives

easy directions for young beginners; very curious directions they are; the right hand fingers are duly marked 1, 2, 3, 4, 5, the thumb being 1; but the same figures are used for the left hand, and then the little finger is marked 1 and the thumb 5. I have not found other instances of this erratic method, but in an old English instruction book for the harpsichord I read a very suggestive note that "the author explains things hitherto kept profoundly secret."

In 1744 the "Compleat tutor for the Harpsichord" was published in London, anonymously, and in that work we find the fingering for either hand 1, 2, 3, 4, 5, the figure 1 always signifying the thumb. In 1754 the same book of instructions was incorporated in a work called "The Muses' Delight," published by Henry Purcell, a descendant of the great Purcell; its popularity is shown by the publication of subsequent editions in 1756 and 1757,* in all of which the fingering appears as in the first edition. It has now been demonstrated that the plan of marking the thumbs with 1, and the other fingers in consecutive order, was the English plan, dating at least from 1599, and continuing certainly to 1757, nearly 160 years. It is difficult to fix the precise date of the change from the good old English method to the imperfect old German method, but it may be surmised that it was the work of German musicians who migrated to this country. One of these was Rudolph Falkener, who settled in London, and resided first in Salisbury Court, afterwards in Peterborough Court, Fleet Street. He published and sold at his residence "Instructions for playing the Harpsichord, wherein is fully explained the mystery of Thorough Bass, with many other material things very rarely given to scholars by the teachers of music." Two editions, 1762 and 1774, were published; in them we find the thumb marked x, the other fingers 1, 2, 3, 4. About 1770 a new edition of the "Compleat Tutor," previously mentioned, appeared, with a change corresponding with Falkener's plan. The original directions in the 1744 edition ran thus: "Although there is no certain rule to be laid down for fingering of any tune that you may meet with, yet the following lessons may be a great inlet to it, if well observed. Note that in fingering your thumb is the first finger, and so on to the little finger, which is the fifth." In the 1770 edition the words remained the same, but the figures were altered.

Carl P. E. Bach's "Art of playing the harpsichord," published in 1753, shows us the system his father adopted—namely, 1 (thumb), 2, 3, 4, 5. This was the system in vogue in France, and is to be seen in Couperin's "Art of playing the Clavecin," 1717; it is highly probable that Bach derived the better way from the French musicians. Shortly after the appearance of Falkener's books in London, another German, John Casper Heck, settled here, and he published two sets of instructions for the harpsichord, one entitled "The art of Fingering." The title-page says it "will prove very useful to all young beginners; and such as have accustomed themselves to a wrong way of fingering may by this means be restored to the right method." Had Heck succeeded in his attempted restoration, he would have re-established the old English method, with 1 for the thumb; but unhappily the attempt proved a failure. The great pianist, Clementi, sometimes called the father of pianoforte-playing, came to London in 1777, and he used the bad method, marking the thumb with x—the fingers, 1, 2, 3, 4. A large quantity of his autograph MS. music in existence shows that this was his undeviating practice. Dussek arrived eleven years after Clementi; he too marked the thumb with x; as a Bohemian he

* Praetorius's dictum was curiously obeyed when Mozart demonstrated to Haydn the use of the nose, to execute a particular chord.

* These were published by Sadler of Liverpool, who also issued an edition in 1754.

was accustomed to the old German method. If we remember that both Clementi and Dussek became music publishers in London, we shall not wonder that their example became the fashion. Enough has been said of the past history of fingering; the present practice throughout the whole of the continent of Europe recognises the 1, 2, 3, 4, 5, the old English system; this also largely prevails in the United States of America, although the faulty system of \times , 1, 2, 3, 4, is still in partial use; but it is slowly being superseded by the more logical plan. In England we perversely cling to the \times for the thumb, chiefly because we imagine that it is a good old English custom. It has now been shown that the reverse is the truth. Many of our young professors who have had their education abroad prefer the 1-5 system; some compel their pupils to practise not only that, but also the \times 4, surely a great hardship to pupil and professor. In the future there is no doubt that the old English system must prevail; the signs of the change are easily recognised—for instance, the firm of Novello, Ewer and Co. have announced that in future all pianoforte works published by them will appear with what has been called German fingering, but which may be claimed to be old English.* Other than sentimental reasons can be adduced for the reform advocated. If we consult a text-book on Physiology, we find "the hand is divided into fingers—four bending forward and one bending backward." Clearly the thumb is a finger—it must be either the first or the fifth. Turn to the marriage service in the book of Common Prayer, and there the words which have been in constant use for 350 years run thus: the man is to "put the ring upon the fourth finger of the woman's left hand; the man leaving the ring upon the fourth finger of the woman's left hand." These directions leave no doubt about the old English mode of counting the fingers. English composers and English publishers will equally benefit by the reform—the first by seeing his compositions in the hands of foreign musicians, and the latter by competing on something like equal terms with the foreign publisher. Finally we, who boast that music is a *universal language*, should hail with joy a prospect of making the symbols employed in that art equally universal.

THE PERSONALITY OF MUSICIANS.

THE recent publication of an exceedingly eulogistic biographical sketch of Rubinstein, in which everything connected with the great pianist-composer is treated from the point of view of the hero worshipper, has suggested to the present writer to inquire how far the personality of the great musicians commends itself to the ethical judgment of the average plain person. We think it is Berlioz who, in his picturesque memoirs, describes the efforts he made to catch a glimpse of Weber during the latter's transit through Paris, and indulges in an enthusiastic outburst in which he enumerates the advantages which would accrue to great geniuses and their admirers, if the former would but show themselves more often to the latter. Then it must be remembered that Berlioz was a man of genius himself, whose emotions and passions were very highly strung. Still the feeling that he describes is common to all mortals who have a spark of generous enthusiasm in their composition. We all of us have longed to speak to some great man or other, and if our ambition has been gratified, not infrequently hoard up the recollection among the choicest treasures of memory.

* The firm of Novello, Ewer and Co., made the announcement of this change so far back as the year 1883, in their Edition of Schumann's "Album for the Young." Readers interested in the subject of "Fingering" may be referred to an article on the subject in Stainer and Barrett's "Dictionary of Musical Terms."—ED. M.T.

Still these experiences need not bias us in our endeavour to ascertain how the personality of great composers and artists—either through personal contact or through the medium of biographies—impresses the mind of the ordinary individual. Is there any common ground on which the dwellers on the mountain tops and in the valleys can meet, or must the former dwell aloof from the majority of their fellow-men, only consorting with those of like mould to themselves? Are we to hold with Gibbon that solitude is the only true school for genius, or with Sir Walter Scott that the possession of unique endowments is no excuse why a man should behave differently from his fellows? For that great men act and live differently from small or average men is a proposition which cannot be gainsaid. The question is, whether this divergence constitutes an insuperable barrier or not. And the answer is not to be found by examining their characters from the "Celebrities at Home" standpoint. You don't get a true notion of the real man by enumerating his knick-knacks or cataloguing his furniture. It is necessary to dive a little deeper than that. Personalities as retailed by society journals are no clue to the personality of the individual. He must reveal himself in another way. One must know how he behaves in the crises of his life, in times of doubt and danger.

*Nam veræ voces tum demum pectore ab imo
Ejiciuntur et cripiuntur persona, manet res.*

It is obvious, however, that such a test can not be applied in the case of all musicians, least of all in the case of those who are still alive. We must abide by Solon's maxim, and "wait for the end." With regard to some of the most eminent of the old masters, it is to be noticed that the life they led was so cloistral in its seclusion that we hardly know what manner of men they were. This applies to Palestrina, and in a minor degree to Bach. But with most of the mighty dead the materials necessary to form a conclusion are abundantly forthcoming. And it soon becomes apparent that the personality of great musicians differs as widely as their music, or even more so. The cheerfulness and kindness of Haydn were as remarkable in his life as in his compositions. Mozart's marvellous genius was united with a convivial vein, which made him—when not harassed by overwork—a famous boon companion. There was no *sæva indignatio* either in him or his music, and the element of *Sehnsucht*, though it does emerge occasionally, is in the main latent. Handel in his every-day private life was not without many admirable qualities. He was, at any rate, a robust, courageous, and manly fellow, which one cannot say of all musicians. After the upheaval of the French Revolution we encounter amid the foremost musicians a totally different spiritual and mental physiognomy. Beethoven, the greatest of them all, was marked out by destiny for loneliness. And yet, though his manners were as bad as those of Dr. Johnson, he was capable of fascinating some of the most refined and *spirituelles* of the great ladies of the Austrian aristocracy. But although he had his moments of accessibility, and even of tenderness—witness the touching letter he wrote to the little girl who sent him a letter-case—he was not a man with whom ordinary mortals could live. He quarrelled gratuitously with his most trusty friends. When the *afflatus* was upon him, he was as one possessed. Mundane matters moved him not. It was impossible that a man so constituted could ever have lived a regular or serene life, such as that led by Bach or Haydn. And the same remark applies in great measure to Schubert, the *clairvoyant* among composers, in whom the creative instinct was perhaps more imperative than in any man of genius

who ever trod this earth. And yet, by a strange irony of fate, the divine flame that burnt with such a consuming brilliance was housed in the most commonplace, not to say uncouth, tenement. Franz Lachner, who died only a fortnight ago, told Mr. Barry that Schubert—whom he knew intimately—was exactly like the driver of a Viennese *Fiaker*, in plain English, a cabman.

With the advent of Weber, a new departure may be said to be observable in the character of the great musical composers. Before his time they were not infrequently men of one idea, absorbed and wrapped up in their music. But from Weber onward, as Dr. Spitta has pointed out, they have been almost without exception men of considerable general culture. Weber is a case in point; Mendelssohn was a veritable admirable Crichton, who excelled in everything he put his hand to. Schumann had strong literary sympathies and inaugurated an entirely new school of musical criticism, fantastic at times, but genial, picturesque, and suggestive. Berlioz again excelled with his pen, and though his criticisms were always wrung from him with much effort and discomfort, they were invariably pointed and admirably expressed. Wagner again was a most voluminous writer. This development of the literary side of musicians is significant, in that it has certainly tended to bring them into more intimate contact with the general culture of the time. On the other hand, it has occasionally embroiled them in controversies by no means conducive to that calm which is so desirable for the exercise of the creative instincts. Setting this literary and educational development aside, it is impossible to avoid noticing how the *maladie du siècle*—a discontent more or less divine—has manifested itself in the lives of the great musicians of the nineteenth century. It is writ large in much of the finest music of Schubert, notably the two last symphonies. It emerges in every second page of Schumann's compositions and correspondence. Mendelssohn was in the main free from it, but even he had his moments of depression and irritation. Spohr was too absorbed in his work, and for the rest of too solid and well-balanced a nature to indulge in the luxury of introspection. But Berlioz and Chopin were, on the whole, very unhappy men.

Our brief and imperfect review has then established this much—that the possession of the creative faculty, in its highest form, is not as a rule compatible with a capacity for that happiness which is often achieved by less gifted mortals. There is nothing in the world that comes up to the pleasure of creation, but this pleasure is only achieved at the cost of much antecedent pain. Moreover, for the production of original work in the domain of music, seclusion or isolation is an essential. The artistic temperament again is subject to greater fluctuation of spirits than that of the ordinary person. But it would be a great mistake to imagine that because of these circumstances great geniuses must be for ever debarred from consorting with ordinary people. For one thing, they can't get on without them! Where would Wagner have been but for the generosity of his friends? The great men need the little men to look after them in the ordinary affairs of life, and the little men need the great men because hero-worship is ingrained in humanity.

THERE is some sound and excellent criticism in the article entitled "Verdi's 'Otello,'" which appeared in a recent issue of *Macmillan's Magazine*. The brief historical review of the evolution of opera with which the article opens is very well and concisely done. The paramount importance of a good subject is insisted upon with great effect, the anonymous author contending that all the great musicians have striven for a high ideal, and have rebelled against the

sterilizing fetters of fashion. "One proof," he says, "of the difficulty they encountered is the frequency with which they have had recourse to the same subjects. The story of 'Orpheus' has been set to music by at least five composers, and that of 'Faust' by as many more. Sometimes they have failed altogether to find a subject. Haydn and Beethoven wrote but one opera apiece. Mendelssohn could not find a satisfactory libretto at all, until it was too late. The oft-repeated charge of slavish submission to artificial forms of construction, and the tyrannical caprices of singers, may be true enough in the case of weaker spirits, but does not apply to the great men whose names have just been mentioned." Later on we read "we see just the same thing in the case of sacred music. When the words are taken direct from the Bible, or are those of the holy offices, the composers have proved equal to the task, and have produced truly magnificent results." After quoting illustrations from the works of Haydn and Handel, the reviewer proceeds: "A book might be filled with similar instances from opera, to show that when the musician has had a chance, he has made the most of it, and has often succeeded in spite of impediments placed in his way by a poor librettist. Scores of beautiful fragments, and many whole works have come down to us, and hold their place to the present day, in which immortality is given to very poor lines by the genius of the musician." The writer cites the case of Mozart as a lamentable instance of a man, competent to set Shakespeare to music, and thrown away on the rubbish of Da Ponte, Varesco, and other literary hacks. "What he did was to invest some second or third-rate plays with a beauty and grace which were not their own, and to give them an immortality they were far from deserving." If ever there was a case of flies in amber, it was that of Mozart's librettists. The position of Wagner is trenchantly discussed as follows:—"That great genius and innovator, dissatisfied with the condition of operatic art, set to work to compose, not a new kind of music, but a new kind of libretto. Unable to find a dramatist, he boldly determined to be his own. Unfortunately he was not a good workman, and he chose a bad subject. He chose those mythological and legendary subjects, which have always taken an epic form, for the very good reason that they are essentially epic and not dramatic in character. Upon these subjects he composed a truly wonderful mass of doggerel verse, for it is really nothing else. The splendid courage of the attempt should not blind us to its failure. Only the enthusiasm of a fanatic can call Wagner a great poet. The task he set himself was really beyond his powers, for he was a poor playwright, and worse poet. Some fine dramatic situations he has, but no one can pretend that with the possible exception of 'Der Fliegende Holländer,' there is a single one of Wagner's dramas dramatic enough to be played as such without the music. Some are disfigured by a startling degree of impropriety, which alone would prevent them being put upon any ordinary stage whatever; and scenic effects impossible to be presented otherwise than ridiculously are constantly demanded, notably in the 'Nibelungen Ring.' But far more important than all this is the extreme tediousness of a great part of his operas. The interminable and pointless dialogues, which so often occur, surpass in dullness anything else upon the stage; and the poverty of the verse is even greater than that of incident. The great bulk of it is either commonplace, or so ingeniously distorted as to be almost meaningless." After pointing out that the imperfections of the verse are to a great extent overlooked in consequence of the splendour of the sound and the spectacle, the writer concludes his onslaught

as follows: "The controversy is still too hot about Wagner to hope for a dispassionate opinion; but the time will come when he will be judged by the same standard as everyone else (a thing forbidden at present), and it will be seen that in view of the high aim with which he started, his plays are dull and his verse poor; that after all he has suffered shipwreck on the same rock as his predecessors. But all honour to him for his great and influential attempt to restore the ideal!" The success of "Otello" is attributed by the writer to the fact that it is a drama of the highest kind, appropriately set to music. Verdi has been inspired by his theme and has risen with it. The last paragraph is worth quoting: "As for Italian or any other opera being dead, and the great merit of a certain sagacious manager in reviving it, that is nonsense. The said manager, being a good man of business, perceived that what was dead was not the opera, but merely a bad article at a high price. That is dead, and, let us hope, buried."

Murray's Magazine for January contains a very interesting paper compiled from the diary of the late Madame Janotha, mother of the distinguished pianist, entitled "Madame Schumann and Natalie Janotha." The resultant impression from its perusal is a sad one, as the sorrows and troubles of Madame Schumann's life are made painfully apparent. Surely if there ever was an instance of an artist who "learnt by suffering what she taught in song," Madame Schumann is that artist. Wieck is compared to the tenderest mother, but where the tenderness came in is not very apparent, to judge from the anecdotes which are here narrated. On the contrary, his régime seems to have been one of Spartan severity. As is well known, he set his face like a flint against her marrying Schumann—not from any fears as to his sanity, as he considered the composer phlegmatic!—but more probably because his own unhappy experiences rendered him hostile to the idea of his daughter marrying an artist. But whatever we may think of him as a man, there can be no doubt as to his efficiency as a trainer. Amongst the many interesting anecdotes recorded in these pages is that of Madame Schumann's lapse of memory when playing in one of Mendelssohn's Concertos, conducted by the composer himself. It is pleasant to learn that no unpleasantness resulted from the *contretemps*. The story of Madame Schumann's married life, as given here, is truly heartrending—it was, in fact, one long effort to drown sorrow by work. On one point it is interesting to learn that she has always remained firm even in the presence of royalty—that of refusing to play on a bad instrument. Equally artistic again, in the best sense of the word, is her rooted distaste for all the tricks of virtuosity—flourishing the hands, &c. Here are truly some golden words of hers on this subject: "A real artist never does that [gesticulates with his hands]; it is only a habit of *dilettanti*. They raise their eyes, shake their head, and cast conceited glances round the hall, when the loftiness of their aim ought to compel them to rise above earthly things, and seek to give fitting expression to the great work of which they are the interpreters. When an artist comes on the platform he does not belong to the public; his personality is merged in that of the master who speaks through him. Are not smiles and simpers fatal to an elevated and serious state of mind? It is only a bad actor who tries to earn his pittance of applause by cajoling the audience." The article also contains some interesting reminiscences of the late Madame Lind-Goldschmidt, whose curious unworldliness is illustrated and explained in a couple of characteristic anecdotes.

THE increasing interest in music and musical "doings" renders it necessary that every newspaper should set aside a portion of its space for the "abstract and brief chronicle of the time" and tune. That the space is worthily occupied speaks much also for the qualifications of the writers, and their acquaintance with the subject, which often, like Sam Weller's knowledge of London, is "extensive and peculiar." Here are some "choice bits" culled from a Northern newspaper published in a district where it is the custom to say, and the habit to believe, that the dwellers therein "imbibe music with the air." Speaking of an organ recital, our gifted, natural musical writer says of the "Occasional" Overture (Handel): "The *Allegro* followed slowly and softly, the flute and piccolo notes imparting an agreeable variety to the music." In rapturous laudation of the *Andante con moto* (Guilmant), we find that it "called into requisition the sweet oboe and clarion stops, and was a splendid contrast to the first piece." Further, we read, concerning the March ("Ruins of Athens"), Beethoven: "Striking the soft notes, he (the Organist) gradually introduced the swells, and filled the church with harmony." It is a pity that the names and titles of the "swells" were not fully set forth in the fashionable list of those who graced the occasion. An improvisation concluded the Recital, and of this we learn: "Towards the finish a hymn was introduced, and whilst the full power of the organ was again brought into use, the pedals filled in the bass part, and the piece went very effectively." The mixture of styles is as well brought into use as the power of the organ. On another occasion the same gifted writer exhibited the extensive character of his musical knowledge when he said: "The slow movement (Sonata, Op. 2, No. 1) by Beethoven followed, and the *melodious symphonies, quartets, and sonatas* in the piece ensured the pleasure of the auditory." There is not the least doubt that it did; much of the pleasure was probably hilarious.

WE are glad to notice in a reprint of Sir John Stainer's inaugural Lecture at Oxford, entitled "The Present State of Music in England," a vigorous plea put forward in favour of a subsidized National Opera House, "in which new operas by native composers could be produced without the risk of sending a friendly impresario to the workhouse." "Surely," continues Sir John, "the time is ripe for the serious consideration of this question. Annual grants are made to the National Gallery, the British Museum, and other educational institutions; why is there no grant for a National Opera? Is no public effort to be made to educate the nation in music, the art which is the common heritage of the lowest as well as the highest born? Compared to the sums voted for other educational purposes the amount asked for the sustenance of an Opera would be ridiculously small, and it would become less and less as musical taste and knowledge became more widespread. By a National Opera I do not of course mean one exclusively for the production of English works, but one in which the finest operas, German, Italian, and French, could be heard, and where the fear of possible pecuniary loss would not exclude an English Opera of undoubted merit."

The foregoing remarks strike just the right note. A National Opera House might, *ceteris paribus*, show the preference to a native work, but there ought to be no boycotting or insular prejudice connected with the working of such a scheme, otherwise it would be foredoomed to failure. Meantime, failing such State encouragement, it seems that an attempt is to be made by Mr. D'Oyley Carte to establish a Lyric

Theatre in London somewhat on the lines of the Opéra Comique in Paris. Sir Arthur Sullivan and Mr. Goring Thomas are, it is said, both writing operas for performance at the new theatre.

It has often been said, in commenting upon the "encore" nuisance at the opera, that, apart from demanding the repetition of a piece, the effect even of recalling a vocalist in order to acknowledge the applause of the audience, or to gather an armful of bouquets, is quite as bad as if the progress of a drama were to be arrested in order that an actor might be similarly glorified in the middle of a highly dramatic scene, simply because a special sensation had been created on quitting the stage. That such an absurd proceeding as this, however, has recently taken place in Paris is proved by an account of the revival of the play "Les Danicheffs" at the Gymnase, in which we are told that at the conclusion of a powerful scene between Madame Pasca and M. Marais, their exit was the signal for applause so loud and continuous that it was taken as a recall. We are glad to say that M. Marais, in spite of this tribute to his histrionic powers, absolutely refused to appear, declaring that he was "not an Italian tenor"; but when the curtain fell—to show his respect for the audience, and with no loss of respect for his art—he came forward twice, in response to repeated calls from all parts of the house. As a rule, however, actors, like vocalists, are by no means insensible to audible marks of favour, even when they destroy the action of the scene; and we cannot say, therefore, that a *claque* may not be more successful on a future occasion. Strange indeed would it be if, as the system of encores and recalls dies out at the opera in England, it should gradually obtain at the theatres in France. "I am not an Italian tenor," said M. Marais to the noisy clamourers for his re-appearance. May not the time come when the "Italian tenor," in a similar position, will indignantly declare "I am not a French actor."

THE music which was sung at the funeral of Lord Napier of Magdala, in St. Paul's Cathedral, on the 21st ult., made a very deep impression upon all who were present within the walls of the sacred edifice on that occasion. The solemn and dignified setting by Dr. Croft of the opening sentences of the Burial Service, the pathetic harmonies of Spohr's "Blest are the departed," and the more hopeful strains which Dykes has associated with the words of Cardinal Newman's touching hymn "Lead, kindly Light," together with Goss's beautiful Anthem "I heard a voice from heaven," and Sullivan's melody sung to the hymn "Peace, perfect peace," have rarely been more reverently given. Many among the congregation present were affected to tears by the refinement of the performance of the music and the surrounding associations. The last time a State military funeral took place in St. Paul's Cathedral was upon the occasion of the interment of the Duke of Wellington in 1852. On that occasion a curious incident occurred which may interest musical readers. The choir sang the processional sentences marching slowly from the west door, and in order to ensure steadiness and uniformity of performance, one of the Vicars-Choral, walking at the head of the cortege, conducted with a stick rolled in white paper. When passing under the dome he lost his grip upon the stick, and it flew out of his hands, high in the air, and fell at the feet of an old general officer, who, not expecting such a thing at that time and place, was rather alarmed at first, but turning to his neighbour,

another gorgeously-appointed officer, he whispered to him behind his plumed hat, "Rocket practice, I suppose."

At the recent Conference of the National Society of Professional Musicians Dr. Hiles is reported to have said that "he felt it his duty to upset strict counterpoint by all legitimate means, even by laughter." Making every allowance for the garbling of Dr. Hiles's actual utterances in the process of press condensations, we cannot but regard this declaration with surprise and regret. It reads very like a sentiment pronounced by one of the gas stokers on strike, reported in the same day's paper, to the effect that "he believed in revolution." The unthinking always "believe in revolution," because they like the interest attached to change; but in music it is hard to see what pleasure there can be in abolishing any of the recognised canons of art, since there can be, in the nature of things, no substitute offered. It is like cutting down a yew-tree, which takes "centuries to make, and but one hour to mar," as Charles the First says. We feel tempted to parody the old lines concerning Dr. Fell and say

We do not like it, Dr. Hiles:
Thy teaching may suit juveniles,
But this we say, with scornful smiles,
We do not like it, Dr. Hiles.

FACTS, RUMOURS, AND REMARKS.

A CORRESPONDENT has obligingly forwarded to us a couple of short extracts from a paper styled the *Scottish Leader*. We are not acquainted with the print, and, therefore, are not entitled to express any opinion upon the wisdom, or want of wisdom, with which it is conducted. The *Scottish Leader*, for aught we know, may be "the glass of fashion and the mould of form" as regards journalistic virtue, but, judging from the extracts now before us, it has at least one weak point. Among its contributors is a young and flippant gentleman—we vehemently suspect he is young and know he is flippant—upon whom it is desirable to place a muzzle without delay. This person, being injudiciously allowed to open his mouth, lately emitted the following concerning a performance of Handel's "Messiah":—"The morning newspapers having been read to the last advertisement, and the evening papers, properly so-called, not being available, there is nothing left for the ordinary respectable citizen but to go to the St. Andrew's Hall to hear his daughters, or, if one may judge by appearances, his sisters, his cousins, and his aunts strain at the top notes of the Handel choruses. Possibly he thinks he hears his mother's voice singing in paradise, possibly he goes to sleep, but in any case the oratorio furnishes just enough of the church service to accord with his new resolutions, and just enough of the dramatic element to sanction an interval for refreshment. . . . A large audience sat it out religiously from the opening recitative to the last chorus, which is humorous enough to have come out of a Gilbert and Sullivan opera." The writer of this pitiable stuff is hardly worth powder and shot, but some good may be done by holding him up—the Spartans showed drunken helots to their children—as an example of the pernicious scribblers who are bringing more and more degradation upon the British press by exercising their small wits in sport of serious things, and in endeavouring to ridicule that which they are unable to comprehend.

WITH Carl Formes died a great—well, shall we say romancer? In the "Great Basso's Story of his

Life," as published in the *American Art Journal*, may be read the following:—"When Mario died his coffin was borne by two or three poor neighbours to the grave. In Italy it is the custom to bear the coffin in a vehicle to the graveyard, and then a second waggon takes it from the cemetery gate to the grave. Two different fees have to be paid for these services. Now, when Mario's coffin reached the graveyard entrance, there was no money to pay the second fee, and so the coffin lay in the middle of that Roman street, in the hot sun, all the day, forsaken by attendants and followers, until the graveyard authorities had it borne inside and cast into a grave at nightfall." If anybody wants to know the truth in this matter let him apply to Mr. W. G. Cusins, who laid on Mario's coffin a wreath sent by the Queen of England. Formes certainly has not told it.

EQUALLY veracious is the Great Basso's account of a meeting with Ronconi in New York: "In 1872 I had just come back to New York from London. As I was walking down the street one morning I espied a little old man, bent over with age, and looking very miserable. Something about him, however, seemed familiar to me, and I hastened my footsteps. As I came up to him he turned about, and stopping short, cried: 'Carlo!' 'Giorgio!' I answered, and grasped his hands in mine. It was the once great Ronconi, walking the streets almost in rags. 'Which way are you bound?' said he, in a voice cracked with age. 'To breakfast,' said I; 'where all good people should go.' 'Fortunato! fortunato!' he muttered. 'Come along with me,' said I, 'and let us recall old times.' As we walked towards the restaurant I did not dream for an instant that he had reached such a condition that he was actually starving. Supposing that he had breakfasted, I walked in and, seating myself at a table, gave a bountiful order to the waiter for myself. It was bitterly cold, and I was hungry. Presently I saw Ronconi eagerly grasp a piece of bread that lay on the table and gnaw on it like a wild beast. 'What,' I demanded, 'have you not breakfasted?' The poor fellow looked up at me with great hungry eyes as reply. 'Waiter,' I shouted, 'bring us here a feast!' 'What will you have?' asked that functionary. 'Everything you have in your kitchen!' I cried, fiercely. And poor Ronconi sank down against the table, sobbing like a child."

A RECENT great sale of autographs in Paris deserves passing notice here, because some of the MSS. bore the signature of famous musicians. A letter of Mozart, written from Milan to his sister, at the age of fourteen, brought 580 francs. A letter of Beethoven was sold for 250 francs; two by Bizet for 130 and 20 respectively; one by Piccinni for 110; one by Weber for 140; one by Chopin for 110; one by Haydn (signature only) for 51; and one by Paganini for 40. Five letters of Meyerbeer were cheap at 183 francs the lot; and four of Rossini went begging at 24 francs. On the other hand, a letter written by Méhul to Rouget de Lisle was knocked down at 70 francs, and one by Grétry to the same correspondent, on the subject of the "Marseillaise," at 75 francs. Two letters written by Wagner fetched no more than 34 and 35 francs respectively, while one from Mendelssohn to Scribe, asking for the book of an opera, rose no higher than 30 francs. Two examples of Liszt were sold for 66 francs, but an autograph romance from the same pen hardly found a buyer at all, and had to be knocked down at 7 francs. The figures in other cases were as follows: Sontag, 29; Sophie Arnould, 20; Miss Smithson (Madame Berlioz), 13; Jenny Lind, 13; Schumann, 33; Gossec, 16; Mon-

signy, 14; Lully, 28; Philidor, 20; Spontini, 20. Looking at these prices, it is not likely that vendors of musical autographs will take them to Paris, unless they bear the magic name of Mozart.

A CERTAIN Mr. Octavius Cohen, resident in Charleston, South Carolina, makes piteous complaint that Mr. W. S. Gilbert has stolen his ideas and used them in the "Gondoliers." Here are his words: "During the past summer I wrote to Sir Arthur Sullivan desiring to know whether or not he would be willing to furnish the music for my libretto for an interest in the opera. In my letter I inclosed an exceedingly full synopsis of 'Niatrici,' in which I brought into prominence my leading ideas. A couple of months ago, when I read in the *New York Herald* a rough forecast of Gilbert and Sullivan's opera, I at once concluded that the 'Doge of Venice' in their opera was a direct steal from the character of 'Martinez,' the principal triplet in my opera 'Niatrici.' The impression has now become a conviction since I have seen a more exhaustive forecast of their new opera. I shall make every effort in my power to prevent 'The Gondoliers' from being produced in this country." The Charleston man has not succeeded yet, and some people are unkind enough to report that his claim is laughed at. Which we should think very likely.

MR. KREHBIEL, the able musical critic of the *New York Tribune*, having published a severe criticism of Liszt's song "Mignon," was forthwith taken to task by a person of the name of Quigg. Said Quigg: "It will strike people endowed with that faculty which is usually alluded to as ordinary horse sense, that a daily newspaper critic must be suffering with an acute attack of swelled head to imagine that his opinions upon the work of a musician like Liszt possess any value whatever to the musical public of New York. But, even assuming that the musical ability of the *Tribune* critic was equal to his own opinion of himself, which is a great draft upon the imagination, it is in order to inquire who asked for, or, for that matter, cares for, his opinions upon the works of such masters as Liszt." The logic of these remarks may be put in the form of a syllogism thus:—

The man I disagree with deserves vulgar abuse.
I disagree with Krehbiel;

Therefore, Krehbiel deserves vulgar abuse.
This reasoning is as old as the hills, and bids fair to survive them.

EUGÈNE D'ALBERT is enjoying—we hope he is enjoying—some very straightforward criticism in the United States, where everybody does not approve his inartistic sound and fury. One writer protests that, at a recent concert, the ideas of Chopin were "too often juggler's balls which he tossed and caught that the lookers on might admire the dexterity of the man of spangled dress and painted face." He continues: "It may be said that a player has a right to exaggerate the ideas and movements of a composer if his technique enables him to do so successfully. But upon what can this statement stand? for the sentences of the author become an unmeaning babble; his hints are turned to blows; instead of strength is seen brute force; and all pleasurable emotions give way to an admiration akin to that of the yokel, who, seeing for the first time a pile-driver, gazes and gapes." Severe, but no truer or more wholesome words were ever written. It is time to speak out against the modern craze for volcanic eruptions in music.

THE New York millionaires who patronise the opera are vying with each other in the splendid decoration of the ante-rooms to their private boxes. Here is a description of one of these gorgeous retreats, belonging to a certain Mr. William Rhineland: "A joyous sensation is experienced by all who enter it from the sombre corridor without, for it is like plunging from outer darkness into the very centre of sweetness and light. The white and gold of Louis XVI. prevail in the decorations, but the ceiling and portières present spots of resonant colour that fairly makes the white and gold scintillate with reflected gorgeousness. The ceiling consists of radiant plaits, from a central rose of pale pink silk. The portières are of heavy pink satin damask, flowered gloriously, and heavy as gold almost. Two broad white and gilt-framed mirrors on either wall multiply this decorative dream into indefinite vistas of sensuous delight. Music borne through the curtains of this retreat, *à la* Marie Antoinette, is said to acquire a royal flavour." O republican simplicity!

BRISTOL is to be congratulated upon a very remarkable degree of musical activity just now prevailing. With regard to organised societies for cultivating the art, we take the following from the local *Times and Mirror*:—"Besides the Madrigal Society and the Orpheus Glee Society, there are the Festival Choir of 400 voices in constant rehearsal; a new choral body of 500 voices, under Mr. Riseley; four new Choral Societies in the various quarters of the city, with an aggregate of 700 voices; a new male-voice choir, entitled the Gleemen, with 90 members; and Mr. John Barrett's choir of 70. The recently established Society of Instrumentalists has rapidly developed, and now numbers 200, of which 160 are efficient performing members." This is not all. The brave old "capital of the West" has apparently determined upon reviving the "Monday Pops.", which came to grief two or three years ago. We cordially wish success to this effort and all others designed to better the position of Bristol among musical cities.

APROPOS to the recent performance, by the Edinburgh Choral Union, of the "Cotter's Saturday Night," Dr. Mackenzie has written a letter to Mr. Marshall, President of that body, in which he says: "The very evident desire to give a good rendering of the 'Cotter' was visible in the faces of the singers, and the attention to my beat was quite perfect and satisfying to me, both as composer and conductor. Let me congratulate you and your brother committeemen on the great improvement and change which has come over the spirit of your choral body. The attack as well as the tone is greatly superior to that of former years, and I feel sure that a new life has been infused into the Society; consequently, more success lies before it. Allow me to ask you to tell the members that I am very grateful to them for their goodwill and the earnest endeavour which they made to launch my piece. The whole performance was an intelligent and gratifying one to me, and calls for my cordial thanks to all concerned."

WAGNER'S "Mastersingers" having failed utterly in Milan, and brought complete pecuniary disaster upon the management. *La Lanterne* (doubtless an organ of Italian "Philistinism") puts the whole matter thus: "I admit evolution as the basis of progress, but it must be logical evolution, not that which leads to the incomprehensible, the obscure, the unintelligible. And when music comes to me as heavy as a table of logarithms, or as incomprehensible as the Chaldean language, I prefer not to hear

it. It appears that the Milanese public wished to give a solemn denial to all the furious Wagnerian *poseurs*. 'Wagner pleases you?' The public have said to the Wagnerians: 'Well and good, enjoy him.' And they have left the theatre empty." We regret that the Milanese quarrelled with the "Mastersingers." Had the work been the "Nibelung's Ring," their attitude would seem more intelligible.

WELLINGTON used to estimate the value of Napoleon's presence with the French armies as equal to 20,000 men. Mr. and Mrs. D'Oyley Carte must be worth a great deal more in proportion, and they have flown to the help of "The Gondoliers" in New York. If it be true that the company sent over with that work is so far from competent as to imperil its fortunes, there has been singularly bad generalship somewhere, because the one fact better known than another is that Americans appreciate a good thing when they see it, and are quick to resent the offer of anything else. No doubt Mr. Carte will make the rough places plain over in New York, but, failing him, clever Mrs. Carte may be depended upon.

MADAME ALBANI is being sued in the High Court of Toronto by Thomson, a Canadian Concert-agent, on account of breach of agreement. The defendant pleads that she never heard of Thomson till he brought his action; that one Lavine, of New York, if he entered into an engagement on her behalf, did so without her knowledge or consent, and that, if defendant entered into any such contract (which she denies) it was at a time when she was in Europe, and it was subject to the condition that she came to America within the time plaintiff alleges it should have been perfected, and she did not come to America within that period. Madame Albani's evidence will be taken on commission at Chicago or elsewhere.

MR. G. H. WILSON writes in the *Boston Daily Traveller*: "Those of our London contemporaries who delight to proclaim the appearance of questionable taste in things American, are reminded that the present Lord Mayor sings 'We've both been there before' and 'Where did you get that hat' (in a style) worthy of the finest music hall artist impersonator." We do not see why the contemporaries aforesaid should, as critics of things American, be thus reminded. None of us blush for the Lord Mayor in his character as a comic singer—of course, provided he exercise his art in a proper place and at a fitting time. Because Boston is serious, should not Lord Mayor Isaacs entertain his friends with "cakes and ale"?

NEARLY all the arrangements at present made in connection with the Norwich Festival have been reported, but we may state that October 14 next is the date fixed for opening the proceedings. The list of artists is now complete, and includes the names of Madame Nordica, Miss Macintyre, Miss Lehmann, Miss Marian McKenzie, Miss Damian, Mr. E. Lloyd, Mr. Maldwyn Humphreys, Mr. Alec Marsh, Mr. Novara, and Mr. Henschel. It is yet strange to us not to see in a Festival roll that Madame Albani, Madame Patey, and Mr. Santley are engaged.

WE read of much dissatisfaction at Norwich with the action of the Festival Committee in rejecting Handel's "Messiah." The Committee are said to urge that the sacred oratorio has, for some time past, attracted a diminishing number of hearers, and they offer, provided a sufficient number of seats be

taken, to give a supplementary performance at the close of the Festival proper. Committee-men must, of course, be men of business rather than of sentiment, but sometimes it is good business to respect the sentiment of others. Any action touching "The Messiah" ought certainly to be proceeded with in a cautious manner.

A CORRESPONDENT of the *Times* demands that Parliament shall pass a bill to put down the "nuisance of organ-grinding," and cites the precedent of New York. He appears not to know that the suppression of street music in the Empire City gave so much dissatisfaction among the poor that it was found prudent to enable the Mayor to licence such performances as his taste approved. Organ-grinding in London is, no doubt, a nuisance to those who can command better music; but that is no reason why thousands of less fortunate people, to whom it is a pleasure, should go without any music at all. Let us be reasonable and unselfish in this matter.

NEWSPAPER reports have not been quite accurate with reference to the identity and family relationships of the late Mr. Zerbin. He was not the viola-player and accompanist associated for some time with the Popular Concerts, but the father of that gentleman. Moreover, he was not the husband, but the father-in-law of the late Mrs. Zerbin, once secretary and amanuensis to Sir Charles Lyell, the geologist. Mrs. Zerbin, for whose character and abilities all who knew her had the highest respect, was a sister of Mr. J. G. Patey.

Music played in a theatre before and after the rising of the curtain has, we are glad to find, materially improved of late years, and many Conductors even pride themselves upon publishing a programme of the compositions to be performed during the evening. The following advice, however, written in view of the prevailing epidemic, and extracted from a daily contemporary, is too obviously written in the interest of the actors alone to find favour from musicians. "If theatrical audiences would cough it out during the overture and *entr'actes* it would be merciful to the harassed artists on the stage."

We are glad to find that at last an attempt has been made to raise the character of music hall performances by the engagement at the Empire Theatre of Miss Amy Roselle to recite the Laureate's poem "Rizpah." We cannot but think that there are very many ready to welcome such an artist if only as a protest against the "dashing serio," the "double-voiced vocalist," and the "two instrumentalists and pedestal bone phenomena," all of which attractions are advertised at a similar London establishment.

In a local criticism upon the joint Concert of a pianist and violinist, it said that the "voice" of the former artist was "always neat and soft," and that in a solo by the latter "the young violinist's splendid voice came out to advantage." It is evident, even by this extract, that the writer has got somewhat mixed; but when we read that a Sonata by Beethoven for violin and pianoforte was splendidly rendered, "the 'Avagis,' especially being played with much feeling and finish," we feel that we can go no farther without a glossary.

In derision of the music of Wagner, it was at one time said, as a proof that it could never be played

to a popular audience, that the fanatics of the great master would evidently wish some of his most dramatic compositions to be heard even in a pantomime. If the writer of this observation ever reads the notices of others, we commend the following to his attention. "Mr. —, as usual, is skilful in his arrangement of the pantomime music, though I cannot consider it a good point to make so liberal a use of Wagner."

MR. POLLINI, Director of the Hamburg Opera, has received a sharp lesson in the law courts. Annoyed by an article in one of the newspapers, he refused admission to the offending critic, who retaliated by suing him for damages. After argument, the Court decided that Pollini had been guilty of an arbitrary and illegal act, and condemned him not only to pay damages for the first refusal, but also a fine of 500 marks for each subsequent denial of admission. The director is now a wiser man; possibly a sadder one.

A SMART specimen of irony lately appeared in the *American Musician*. Noticing a performance of "The Messiah," the critic wrote: "Owing, no doubt, to an inexplicable dearth of English-speaking basses in our good city of New York, the valuable services of Herr Fischer were secured to interpret the bass part, which he delivered in excellent Wagnerian style, in a rich and palatable *Platt Deutsch* dialect, calling forth the enthusiastic plaudits of his many admirers."

ADDITIONAL proof of our recent statement that those who undertake the care of the insane must possess a knowledge of music is daily furnished, but the following advertisement shows that the power of playing upon an instrument, instead of being a secondary qualification for the office is now considered primary. "Two male attendants wanted, one must play the clarinet and the other the violin. Asylum experience not necessary."

HOMER sometimes nods, wherefore we must not be hard upon the *Times* for sleeping when Dr. Mackenzie's "Dream of Jubal" was produced at Liverpool in February last year. Waking up to write "Music in 1889," our contemporary spoke of the work as "first performed at one of Novello's Oratorio Concerts." The *Times* critic may then have heard it for the first time, but that is a different and less important matter.

FROM the *American*: "The management of the (Chicago) Auditorium states that the gross receipts of each performance during the Italian opera season will be at least 12,000 dollars. This will be almost enough for Patti. Tamagno will be in an unenviable position, as he is in a company with a singer who generally takes everything in sight, so his chances for walking all the way back to sunny Italy are extremely good."

HERE is a wonderful piece of news from France. It may be found in the columns of the *Ménestrel*. "At the last Concert of the London Crystal Palace, Mr. Manns produced, for the first time, an idyllic Cantata called 'St. John's Eve.' The success of the new work was decisive, but is attributed to the abundance of the themes taken from popular English ballads which the author has scattered over his score." Really!

MR. CHARLES FOX, a Gloucester elocutionist, lately hit upon the idea of giving a Concert at which the

performers should be natives of the county. In carrying this out he was able to put forward as representatives of Gloucestershire talent Miss Hilda Wilson, her sister, Agnes, Miss Sully, a clever young violinist, and Mr. Watkin Mills. A very creditable display.

A DISCUSSION has arisen in Paris on the question whether a composer is justified in writing to order within a given time. It must needs be about as profitable as a debate concerning the number of angels that can stand on the point of a needle. There are composers and composers—those who, like Mozart, can write well at any time, and those who cannot write well at all, like—!

BEETHOVEN'S "last piano" has been secured for the Beethoven House Society in Bonn. Its authenticity is, we learn, supported by documents and the authority of Johannes Brahms, concerning whose possession of special knowledge nothing is said. The documents and Johannes Brahms may be right—we trust they are—they may also be wrong. There are rogues in other things besides grain.

MR. ABBEY'S operatic train includes two Mann boudoir cars, with separate compartments for the leading people. Mr. Abbey, *loq.*: "Of course, Madame Albani and Mr. Gye could not ride in open view of Nordica and Valda, and *vice versa*. Oh, no! Where you have a lot of *prime donne* you must enable them to keep up their privacy, or you'll have a war on your hands in no time."

AMERICAN papers are still garrulous on the subject of Mr. Nikisch, who was really a god-send to the purveyors of "copy." One journal criticises his attitudes in conducting, and another says that to do this is to reduce criticism to absurdity. But when a man perches himself on a high platform, and poses and gesticulates as part of the "show," opinions about his performance follow legitimately enough.

THE average dancing man of the present day sees troublous times ahead. Strauss has invented a new waltz, beginning slowly with what is called a "conversational figure," and the dancing man will certainly be expected to converse—an operation for which, as a rule, he is imperfectly equipped. "Howwid wawm, ain't it"? and "Seen Twa-la-la Tosca"? won't do.

THE people of Eutin, Weber's birthplace, are quarrelling over the disposition of a statue of that master, recently purchased by laborious subscription. The committee want to place it in the cattle market, but the population object, and the Grand Duke is now asked to give up a corner of his land outside the town. The Germans are singularly unfortunate in these matters.

LOOKING through an old work called "Dyche's Dictionary" a few days ago, we were surprised to light on the following definition:—"Chromatic, one who never blushes, or whose colour never changes." Musicians will agree with us that the meaning of this word has materially altered in the course of years.

In giving a testimonial to a pianoforte manufacturer Wagner has placed upon record that "a Beethoven Sonata, a Bach Chromatic Fantaisie, can only be

fully appreciated when rendered upon one of your pianofortes." Admirers of these two great masters, when they discover the name of this maker, may at once find how much pleasure they have lost.

HAVE the fates conspired against our worthy contemporary, the *Musical Standard*? In its report of the Boxing Day Concert at the Albert Hall we read: "Mr. Sims Reeves was encored for the 'Minstrel Boy' and sang 'The Bay of Biscay.'" This might have happened had Mr. Sims Reeves been present, but he wasn't.

WAGNER worship is becoming ridiculous, and bids fair to expire amid inextinguishable laughter. Here is that wonderful person, Hans von Wolzogen, bringing out a book, entitled "Richard Wagner and the Animal World." It is a full, true (perhaps), and particular account of the great man's relations with dogs and parrots!

WE hear it said that "the taste of the present day does not admit of performing the whole of 'The Messiah' in one evening." For taste substitute impatience, and the remark is true enough. Impatience is becoming a most formidable enemy of the great in art.

THE French government, with its usual concern for art and artists, has decreed that all holders of and candidates for the Prix de Rome and all students of the Conservatoire who have won a prize at the annual competitions, shall be released from military duty after having served one year with the colours.

AMONG recent deaths is that of Mr. Alfred Duru, the librettist. He collaborated with Henri Chivot in the following works, amongst others: "Madame Favart," "La Mascotte," "Les Cent Vierges," and "La Fille du Tambour-Major." Duru was born in 1829.

THE official certificate of Dr. E. H. Turpin's admission to his musical degree, described the gentleman in question by the Christian name of "Richard." Can this curious inadvertence have resulted from Dr. Bridge's dedication of his very successful musical setting of Sam Weller's "pathetic ballad"?

MADAME TUROLLA was killed—by Rumour—the other day, and some papers hastened to publish particulars of her career. Truth has now brought the lady to life again, and states that she is at Pallanza in the enjoyment of excellent health.

THE artists at the Carignan, Turin, struck work recently in the middle of a performance, demanding the instant payment of arrears. After tedious squabbling, matters were arranged. It is as important to know when to strike as how to strike.

AN observant person points out that, in England, Albani is called "our English singer"; in Canada, "our Quebec artist"; and in the United States, "our American songstress." It is not known that she has complained.

THE Philharmonic Society of Buda-Pesth is not so old as its London namesake, but, for a musical association, has attained a respectable age. Its Jubilee was celebrated on the 8th ult.

CAN it be true that, in mounting "Lucia" at the Paris Opéra, the Scottish gentlemen were put into costumes of the time of Henry the Third, and palms were represented as growing in the open air?

THE evolution of wit: "A German specialist asserts that Patti has two extra valves in her wind-pipe." Two valves—bivalve—oyster—oyster Patti! See *New York World*.

A WRITER in the *Boston Daily Traveller* describes Liszt's so-called Symphonic Poem, "Festival Sounds," as a work of the "robust pic-nic order."

THE time of American musical critics seems to be greatly taken up in criticising each other. Does it pay?

DR. MACKENZIE'S "Pibroch" was played by Señor Sarasate at Philadelphia, on the 16th ult., with enormous success.

ROYAL CHORAL SOCIETY.

IF any proof were needed that "The Messiah" retains its hold over the English public the aspect of the Albert Hall on New Year's night must have furnished it even to the most sceptical of observers. In spite of the dense fog which had rested upon the metropolis for several days, rendering locomotion difficult, if not dangerous, the stalls and boxes were well filled and the cheaper parts were crowded. As usual, extensive excisions were made in Handel's score, even such favourite numbers as "How beautiful are the feet" and "The trumpet shall sound" being removed in order to shorten the performance. The soprano solos were undertaken by Madame Dotti, who showed lack of training in the Handelian school of vocalisation in "Rejoice greatly," though she sang "I know that my Redeemer liveth" with a considerable amount of expression. Of Madame Patey and Mr. Lloyd it is of course unnecessary to speak, and concerning Mr. Watkin Mills it need only be said that he again displayed the rapid improvement which, in the absence of Mr. Santley, has placed him at the head of his own special department in the profession.

There was an audience nearly as large at the performance of "Elijah" on the 22nd, although the list of soloists was to a certain extent experimental. Mr. Henschel's embodiment of the *Prophet* is too familiar to need description, and on this occasion it was precisely as usual. The soprano solos were entrusted to Miss Monteith, a young vocalist of considerable promise. Her voice is not powerful, but its quality is excellent and her method is irreproachable. A highly favourable impression was also made by Miss Sarah Berry, whose fine mezzo-soprano voice was displayed to great advantage in the air "Woe unto them." Madame Belle Cole, in the rest of the contralto music, and Mr. Henry Piercy, in the tenor airs, were praiseworthy. The choir began somewhat unsteadily, but quickly recovered itself and sang with its usual refinement and power during the rest of the evening. Mr. Barnby must be commended for his firmness in refusing the encores demanded for "Cast thy burden" and "O rest in the Lord."

LONDON SYMPHONY CONCERTS.

THERE was a gratifying increase in the attendance at the fourth of these Concerts, which took place on the 23rd ult., at St. James's Hall. The presence of Schubert's "Unfinished" Symphony in B minor and two of Wagner's most popular pieces in the programme was doubtless the cause of this change for the better, and it seemed to have a stimulating effect on Mr. Henschel, who on few previous occasions has given so much satisfaction as a Conductor. The Symphony and the Overtures to "Ruy Blas" and "Tannhäuser" were rendered with much spirit and precision, and the same may be said of Grieg's picturesque Suite "Peer Gynt," which has become one of the most popular works of the Scan-

davian composer. Mr. Ferdinand Praeger's Symphonic Poem in F, first performed at the Crystal Palace three years ago, is a musical illustration of pessimistic philosophy. Commencing with a bright and rhythmical *Allegro*, it passes through a *Nocturno* in which a love theme appears, and an *Adagio*, which becomes more and more gloomy as it proceeds, to the tumultuous *Finale*, in which, after vain struggles with fate, the supposed hero succumbs, and the work ends with the broken accents of utter despair. The first two movements are very pleasing, and the effect is heightened by the rich Wagnerian orchestration, but afterwards the music becomes involved, and almost ugly. Nevertheless, the audience received the Symphonic Poem with much favour, and twice called the venerable composer to the platform.

SIR CHARLES HALLÉ'S CONCERTS.

EXCEPT in the shilling seats, the attendance at the third of these Concerts at St. James's Hall, on the 24th ult., was so small that the most sanguine of observers must have been convinced that the love of orchestral music is extremely limited in the metropolis. The programme was certainly not wanting in attractiveness, and the merits of Sir Charles Hallé's Manchester orchestra are too widely known to need further advertisement or eulogy. The most important feature of the evening was the instrumental portion of Berlioz's Symphony "Roméo et Juliette." There is no incongruity in the omission of the vocal numbers of the work, for as a whole it does not illustrate Shakespeare's tragedy in any connected or consistent manner. Berlioz had a Shakespeare fever at the time and he relieved his feelings by clothing them in music, now using solo voices, now a choir, and now orchestra alone, just as his fancy directed him. The three movements given on the present occasion are among his most original and effective efforts. The description of the feast in *Capulet's* house is brilliant and picturesque; the *Scène d'Amour* is a truly beautiful rhapsody; and the curiously orchestrated "Queen Mab" Scherzo is a daring but successful attempt to illustrate in musical sounds *Mercutio's* famous speech. Sir Charles Hallé is always at his best when conducting Berlioz, and the movements were magnificently interpreted. With the remainder of the programme it is unnecessary to deal at length. It included the Overture to "Euryanthe," Grieg's "Spring" melody for strings, which was warmly encored; a piquant *Intermezzo* from Svendsen's Symphony in B flat, and Spohr's Dramatic Violin Concerto, played to perfection by Madame Néruda.

MONDAY AND SATURDAY POPULAR CONCERTS.

ON Saturday, the 11th ult., these performances were resumed, a full audience being assured by the presence of Beethoven's *Septet* in the programme. This early work of the Bonn master, which in his mature life he professed to despise, has lost none of its popularity with the general public, and on this occasion it was received with enthusiasm, thanks in part to a performance of superlative excellence. Madame Néruda was the leader, and the other executants were Messrs. Straus, Piatti, Reynolds, Lazarus, Paersch, and Wotton. The other instrumental works were Schubert's Quartet in A minor (Op. 29), sometimes, with a fair show of reason, called the Hungarian Quartet, and Beethoven's Sonata in E flat (Op. 7), which was played in his best manner by Sir Charles Hallé. The vocalist originally announced was Miss Liza Lehmann, but as she had fallen a victim to the influenza, Mr. Hirwen Jones took her place, and gained much applause for his tasteful delivery of songs by Sterndale Bennett, Rubinstein, and Schumann.

On the following Monday Schubert's Octet occupied the central place in the programme, an interval, as usual, being allowed after the third movement. This arrangement, though excellent in itself, is unfortunate for the pianist, whose solo is of necessity relegated to the end of the scheme. Under the circumstances, it would therefore be hardly fair to criticise Madame Geisler's playing, though it can scarcely be doubted that such fiery pieces as Chopin's Ballade in G minor are less suited to her style than music of a quieter kind. Madame Geisler-Schubert acquitted

herself of her share in Mendelssohn's Sonata for pianoforte and violoncello in B flat in a very unassuming fashion. The vocalist was Mr. Plunket Greene, who gave with expression and good taste Lieder by Schubert and Schumann and Dr. Felix Lemon's characteristic "Magyar's Song."

These Concerts have been established over thirty years, and until Saturday, the 18th ult., not a scrap of Liszt's instrumental music had ever found its way into a programme. There is no cause for wonder in this fact, as *virtuoso* music should at most be but sparingly introduced in classical entertainments. At the same time, it should not be too rigidly excluded, for amateurs should make acquaintance with all schools, and we do not blame Mr. Chappell for permitting Liszt's gifted pupil, Mr. Stavenhagen, to perform his late master's Rhapsodie in C sharp minor (No. 12). Concerning the rest of the programme there is little to be said. The Concerted works were Mozart's Quartet in G (No. 1) and Beethoven's Trio in C minor (Op. 1, No. 3), and Madame Néruda played Spohr's favourite *Adagio* in F from the Violin Concerto in D minor (No. 9). A new vocalist, Mr. Norman Salmond, created a very favourable impression in Handel's air "Vieni O cara" and Mr. Hamish MacCunn's spirited song "Pour forth the wine." His voice is a baritone of pleasant quality and it has been well trained.

There is little to be said concerning the Concert of the following Monday. Beethoven's Quartet in G (Op. 18, No. 1), his Trio in E flat (Op. 70, No. 2), and Mendelssohn's Tema con Variazioni in D, for pianoforte and violoncello certainly do not need criticism, and their manner of performance can be easily imagined. Miss Fanny Davies gave an exceedingly expressive and intelligent rendering of Chopin's Ballade in F minor (No. 4), and for an encore the same composer's Étude in C sharp minor, from Op. 25. Madame Bertha Moore was more successful in Maude White's "Ye Cupids, droop each little head," than in Grieg's "Solveig's Song."

Previous to the commencement of the Concert on Saturday, the 25th, an announcement was made that Madame Haas was unable, through illness, to fulfil her engagement, and that at a moment's notice Mdle. Janotha had kindly consented to take her place. But as the Polish pianist had not arrived Miss Florence Hoskins, the vocalist of the afternoon, had to commence the performance with the first of her songs, Schubert's "Aufenthalt." This was a somewhat trying ordeal, through which Miss Hoskins passed with a considerable degree of credit. The Polish pianist and Signor Piatti then gave such an excellent rendering of Rubinstein's beautiful Sonata in D, for pianoforte and violoncello (Op. 18), that no one could have imagined that the artists were playing without rehearsal. Schubert's Octet followed, this being the last performance during the present season of this favourite work.

BOROUGH OF HACKNEY CHORAL ASSOCIATION.

THE circumstances under which this Society gave a performance at the Shoreditch Town Hall, on the 20th ult., were exceedingly unpropitious. A glance at the choir showed that its ranks were sadly thinned, and before commencing the Concert, Mr. Prout explained that the absentees were victims to the influenza, which had also affected the voices of some of those actually present. This was at once apparent in the performance of "The Revenge," which commenced the programme. The tone was poor, and the enunciation thick and indistinct. Still, the effort appeared to have a beneficial effect on the singers, as a marked improvement was discernible in Dr. Bridge's "Callirhoe," which formed the second part. Indeed, except for the diminished volume of tone, the performance of this spirited work was in every respect equal to the high standard of merit usually attained by this Association. The soloists were Mrs. Hutchinson, Miss Mary Chamberlain, and Mr. Charles Kenningham, all of whom gave much satisfaction. The composer, who was present, was called to the platform at the close of the performance, and heartily applauded. Between the choral works an excellent rendering was given of Schubert's "Unfinished" Symphony in B minor.

MUSICAL ASSOCIATION.

ON the 6th ult. Mr. Frederic Penna read a paper, entitled "Some Thoughts about Singing." Remarking that poetry, whether recited or sung, depended for its very life upon a just and full appreciation of the words and their right accent by him who sang them, the lecturer complained that composers seemed too often to consider that accent was quite a secondary matter. The consequence was that the singer was unconsciously taught to be more or less indifferent to what ought to be a great power. Musical and verbal accents should coincide, and notes bearing musical accent should never be set to unimportant words or syllables. This the intellectual singer had a right to expect. Mr. Penna then touched upon vowels and consonants. The former should be rendered with the utmost purity and correctness, according to the educated standard of the metropolis and the great seats of learning. The greatest effects were producible from the consonants—especially those termed by elocutionists "sustained"—such as "l," "m," "r," and others. Indeed, it was a matter of history that to his remarkable use of these Braham owed the wonderful impression that he made upon his hearers. Why, asked Mr. Penna, did vocal students go to Italy? A number of excuses were offered; but the real reason seemed to be the well-known prejudice in favour of everything Italian, as our masters were as competent as any on the Continent to teach the art of singing. In conclusion, the lecturer treated of the production and placing of the voice.

THE BEETHOVEN HOUSE SCHEME.

SIR GEORGE GROVE presided over a meeting at the German Athenæum, Mortimer Street, on the 18th ult., called to aid the Beethoven House Society. Among those present were Herr von Ernsthausen, the German Consul, Mr. Otto Goldschmidt, Mr. Oscar Beringer, Mr. George Herbert, Mr. Arthur Chappell, and Mr. Ludwig.

The Society was founded in Bonn in 1889, its main objects being the acquisition, by purchase, restoration, fitting up, and keeping in good order and repair the house in which Beethoven was born; the collection of manuscripts, portraits, busts, and relics of Beethoven, of the various editions of his compositions, and of literary works concerning Beethoven; the periodical publication of interesting matter relating to Beethoven; and the use of the house as a centre for musical purposes.

A Beethoven Exhibition has been planned for this year in Bonn, to which, by permission of the Prussian Minister of State, the Royal Library in Berlin will send Beethoven's stringed instruments, manuscripts, and other relics, and to which many contributions have been promised by private collectors. There will be one or more Concerts in combination with this Exhibition, at which, amongst others, Frau Schumann and Professor Joachim have promised to perform. It is also suggested that an orchestral Concert be given in the course of the present season in London, under the directorship of Professor Joachim, the proceeds to be handed over to the Beethoven House Fund.

A committee having been appointed to carry out the necessary arrangements, a vote of thanks was passed to Sir George Grove, and the meeting terminated.

NATIONAL SOCIETY OF PROFESSIONAL MUSICIANS.

THE annual conference of this Society was held at Bristol on the 7th, 8th, 9th, and 10th ult. A large number of members from various parts of the country attended the reception by the General Council at the Royal Hotel on the afternoon of the first-named day. A conversazione took place in the evening, when compositions written by members of the Society were performed, among them being a Duo Concertante for two pianofortes (Opus 26), completed for the occasion by Mr. C. E. Stephens. It was played by Madame Emily Lawrence and the composer, and was received with the greatest favour. The Mayor of Bristol received the members in the hall of the Society of Merchant Venturers on the morning of the 8th.

Subsequently Mr. C. E. Stephens was chosen as Chairman in the place of Dr. A. C. Mackenzie, who was kept away by indisposition and pressure of other engagements. Mr. Chadfield, the hon. general secretary, read his report, which stated that the Society had gained considerable strength financially and in membership; it also referred to the changes to be made by the Royal Academy and the Royal College of Music in future examinations.

Mr. Ebenezer Prout read a Paper on "The Study of Counterpoint." He considered that in the earlier stages of the progress of a pupil, if he were allowed the free use of all discords, chromatic as well as diatonic, the very abundance of means at his disposal would be an embarrassment rather than a help to him. By the practice of strict counterpoint he would be better enabled to make his selection. He contended that really good free part-writing was only to be acquired by previous study in the strict style. Counterpoint needed to be brought into closer relation with modern tonality. It should be impressed on students that strict counterpoint was only a means to an end, and not the end itself. Dr. W. H. Hunt (Birkenhead), Dr. C. Vincent (London), Mr. H. C. Banister (London), Mr. W. H. Cummings (London), and Dr. Hiles (Manchester) took part in the discussion that followed. Dr. Hiles opposed the views set forth in the paper until they knew what were Mr. Prout's modifications of the ancient rules. They were, to some extent, fighting in the dark. He should oppose strict counterpoint by every legitimate means in his power, as he looked upon it as a hindrance to young musicians. Why should they turn back to rules which Bach and Handel disregarded—to the rules, in fact, of men who never wrote music?

At the afternoon meeting, at the Royal Hotel, Mr. J. Spencer Curwen read a Paper on "The Elementary Musical Education of the People." Mr. W. J. Kidner spoke in favour of the Tonic Sol-fa system. Mr. James Greenwood contended that the Lancashire method was more distinctly Tonic Sol-fa than that of Mr. Curwen, and it also taught the staff notation, which the other did not. Mr. W. H. Cummings said it was nonsense to suppose that the musical taste of the people could be elevated by tum-tum music and jingo songs. Dr. Hiles and Mr. George Riseley dwelt particularly upon the necessity of encouraging the study of instrumental music. They did not trouble what methods were adopted if results were attained.

In the evening the Bristol Madrigal Society, directed by Mr. D. W. Rootham, gave an invitation rehearsal to the visitors, who were subsequently entertained by Sir George Edwards, President of the Society.

On the morning of the 9th Dr. W. H. Longhurst, the Chairman, read an interesting Paper on "The Orchestra: Past and Present." Mr. Ebenezer Prout afterwards proposed "That it is desirable that a due proportion of questions in strict counterpoint be added to the present Examinations Questions Book of the Society." Dr. C. Vincent seconded the motion, which provoked a long and animated discussion, the desire of Mr. Prout to make it compulsory that students in the higher grades answer questions on strict counterpoint being stoutly opposed by Dr. Hiles and others. Finally, Mr. Cummings moved, as a rider to the resolution, "To be included in the papers set for candidates for optional selection," which was accepted by Mr. Prout, and the motion and rider were carried unanimously, amid prolonged applause.

The Bristol Orpheus Glee Society, under the direction of Mr. George Riseley, gave a complimentary Concert to the visitors in the evening.

Dr. E. J. Hopkins, the Chairman on the morning of the 10th, read a Paper containing "A few words about certain old organ builders and their works; also some quaint extracts, musical and otherwise, from ancient parish registers." Mr. W. H. Cummings delivered an Address on "Fingering: Past, Present, and Future," and by a historical survey showed that the system, one to five (the first representing the thumb), was old English. It was now fighting a stiff battle, and was destined to win. One of the largest firms—that of Messrs. Novello—had issued a notice that all their future editions of works for keyed instruments would be fingered one to five. The consensus of opinion seemed in favour of this method, and it was

generally agreed that fingering should be uniform. Mr. Cummings presided at the afternoon meeting. Mr. Chadfield (delegate to the Music Teachers' National Association of America) read his report. On the motion of Mr. John Barrett (Bristol) it was resolved "That the General Council be requested to consider the advisability of publishing the Examinations Questions Book of the Society in sections adapted to the different grades of examination." The meeting decided to hold the next annual Conference at Liverpool in January next. The Mayor presided at the closing banquet in the evening. The Conference was a very great success, mainly owing to the admirable arrangements made by the hon. general secretary and the local executive committee.

VERDI'S FIFTIETH ANNIVERSARY AS A COMPOSER.

It was on November 17, 1839, that Giuseppe Verdi made his first appearance as a composer at the Scala of Milan, and it may not be without interest if I give the following abstract of the remarks made by a distinguished Italian musical critic on that memorable event:—

"The opera," he says, "to which the kindly disposed public of Milan listened that evening was 'Oberto di S. Bonifacio,' the first lyric work from the pen of Giuseppe Verdi, who, at that time, had hardly reached his twenty-sixth year, and whose musical talents had, until then, been displayed only on the modest organ of the College of Busseto.

"In those palmy days the supremacy of Italian opera was undisputed, and the public accustomed to hear, and taught to remember and repeat the inspired strains of Rossini, Bellini, and Donizetti, sung by such artists as Malibran, Pasta, Cortesi, Rubini, Donzelli, Tamburini, Ronconi, &c., intuitively possessed that highly refined musical taste, which made it unnecessary for learned critics to lead the public, and for a well-organised *riclamé* to awaken its enthusiasm.

"It was at the time of this happy and ideal condition of Italian operatic art that the unknown organist of Busseto suddenly presented himself before the overawing footlights of the Scala.

"This solemn *début* in the great temple of musical art Giuseppe Verdi owed, in the first place, to his own iron will, and, in the second, to Merelli, the then lessee of the Scala, who, setting aside a rigidly enforced rule, opened the doors of the first among Italian theatres to an unknown young beginner. It was Merelli who first believed in Verdi's musical genius, and persisted in believing in it, even when everybody else, including Verdi himself, had despaired of it after the doubtful success of 'Oberto,' followed and aggravated as it was by the noisy *fiasco* of 'Un Giorno di Regno'—this latter the only comic opera ever written by Verdi.

"It would be not only out of place, but unbecoming to dwell on the cause of this misfortune, which threatened to destroy for ever the germs of Verdi's genius; suffice it to say that it lies buried in a grave which contains all that the young *Maestro* in those days prized as the hope and treasure of his domestic happiness.

"Merelli had evidently discovered that under the ashes of this immense grief there glimmered the divine flame, when it is remembered that in spite of the ill-success, not to say failure, of the first two operas, he for two consecutive months urged the young composer, who was living in absolute seclusion, to try again, and one evening succeeded by stratagem in slipping into Verdi's pocket the libretto of 'Nabucco,' which Nicolai had already refused."

The result proved that Merelli had not been mistaken, for 'Nabucco,' received at the Scala with an enthusiasm amounting almost to frenzy, marked the beginning of that brilliant and triumphant artistic career of which *Otello* is the latest outcome.

C. P. S.

OBITUARY.

THE death of the famous tenor singer, JULIAN GAYARRE, took place in Madrid on the 2nd ult., after a short attack of pneumonia succeeding influenza. He was a great favourite in England as an operatic tenor, and those who

enjoyed the advantage of his personal acquaintance in this country will sorely regret his loss. In all the countries he visited professionally—in France, in Germany, in Russia, and in Italy—he made many friends, but in his native land, Spain, he was almost worshipped as one of her most cherished celebrities. He was born of humble parents in 1848, in the valley of the Roncal, in Navarre. His father was a simple agricultural labourer, and he himself was apprenticed to a locksmith in Pamplona. His voice attracted the notice of Hilarion Eslava, the famous Spanish musician, and he was placed under a master in the Conservatorio of Madrid. From this master he acquired certain habits of faulty intonation, the excessive use of the *tremolo*, and the habit of open production which spread the tone of his voice beyond a pleasant musical quality at times. In the management of the *mezzo voce* he was unsurpassed, and his shortcomings in other directions were often pardoned for the satisfaction he produced by its use. As a dramatic singer he was excellent, and those who heard him in England will not forget the powerful impression he created in such parts as *John of Leyden*, in the "Prophète," as *Raoul*, in the "Huguenots," as *Fernando*, in "La Favorita," as *Lohengrin*, and the like. In the latter part Wagner declared that Gayarre realised his dream of the character. He learnt his art by those laborious stages by means of which only can true success be made. He began by singing, under the name of Sandoval, small parts in unimportant theatres, strengthening his experience by slow degrees until he qualified himself for the highest distinctions the operatic stage can afford. His performance at St. Petersburg first brought him into notice. He made his *début* in England, at Covent Garden Theatre, in 1877, and continued to re-visit this country until 1887, when, under Signor Lago's management, he sang in Glinka's opera "Life for the Czar," among other more or less acceptable works. He was a favourite with all, and in his own country was highly honoured. During his last illness members of all grades of society were anxious concerning the state of his health: Queen Christina and the Infanta Isabella made daily inquiries as to his progress. The Queen even sent her own physician to attend him. His body was embalmed and interred in his native village. He never forgot his poorer relatives, his kinsfolk, and acquaintances in his prosperity, and his beneficence has enriched the hamlet of his birth in many ways.

GIORGIO RONCONI died on the 8th ult., in Madrid, within a week of Gayarre. Unfortunately for him he had outlived his reputation as a great operatic actor, and his last days were ended in poverty. He was born August 6, 1810, in Milan, and made his first appearance at Pavia, in 1830, in "La Straniera," but was not altogether successful; his second appearance in the same place in an opera "Un avvertimento di Gelosi," written by Balfe, was more fortunate. After this he created several of the baritone parts in the operas of his friend Donizetti. He made his appearance at Her Majesty's Theatre in London, under Lumley, in 1837, and married Mdlle. Giannoni, a member of the company, who survives him. Some years ago he lost all his fortune, and obtained a professorship in the Conservatoire at Madrid, but was obliged to relinquish the greater part of his teaching in consequence of an attack of paralysis. As an operatic actor, in tragedy or in comedy, he was in his day unrivalled, and the excellence of his performance is still remembered by old opera-goers. As a singer his method and declamation were noteworthy, but it was a well-known fact that his intonation was always faulty. He was not the original *Rigoletto*, as has been stated, because the part was created by Varesi, but his reading of the part was entirely original, as, in fact, was the case with all the parts he undertook. A report of his death was circulated in 1883, but it was contradicted in characteristic style by Ronconi himself.

The death of a well-known orchestral violinist, MR. JOHN BAPTISTE ZERBINI, took place on December 27 last, in consequence of injuries sustained through falling out of window. He was seventy-one years of age.

On the last day of the old year there passed away, at Bramley, an old favourite and respected musician, in the person of MR. H. JACKSON, solo cornet player, and eldest brother of MR. B. D. JACKSON, the Conductor of Batley Old and Dewsbury Old Brass Bands. He was fifty-four years of age.

The death is announced of FRANZ LACHNER, aged 86, the great friend of Schubert. He was born of poor parents at Rain, in Bavaria, on April 2, 1804. He was a scholarly musician, and well versed in theory as well as practice, as he was an excellent performer on the organ, pianoforte, and violin. His best known work in this country is his arrangement of Schubert's "Song of Miriam," which he scored for orchestra. Franz Lachner came of a musical family, his father, and Theodore, his half-brother, were both organists, while two of his sisters and two of his brothers were musicians of no mean ability. He was sub-conductor of the Kärnthnerthor Theatre in Vienna in 1826, and on the death of Weigl became principal. He retained this office until 1834, when he was appointed Hof-Kapellmeister at Munich. Lachner was a conscientious if not a great musician. He composed a vast quantity of music, including five operas, two oratorios—"Moses" and "The Four Ages of Man"—eight symphonies (one of which was highly praised by Schumann), three masses, six orchestral suites, and numerous specimens of chamber music; including one of the most beautiful Ottets for wind instruments in the repertory of music. His third brother, Vincenz, conducted the German opera in London in 1842.

MUSIC IN BIRMINGHAM.

(FROM OUR OWN CORRESPONDENT.)

AFTER the Boxing Day performance of the Festival Choral Society there is usually a lull in musical affairs here. This time it was broken in upon somewhat early by the Musical Guild, the third Concert taking place in the Town Hall on the evening of the 4th ult. This was chiefly remarkable for the number of *débutants*, pupils of local professors, among them being Miss Carrie Sevier, the young lady who recently won the Westmorland Scholarship at the R.A.M. Dr. Swinerton Heap was the pianist, and played a Nocturne in D flat and Valse in E of his own composition. The concerted vocal pieces included the trio "The hawthorn in the glade," from Sterndale Bennett's "May Queen," and Bishop's glee "Blow, gentle gales." On Monday, the 20th ult., Mr. J. W. Turner commenced a short season of English Opera at the Grand Theatre with a familiar repertory. So far the most conspicuous features have been the complete success of Miss Chrystal Duncan, especially as *Donna Anna* in "Don Giovanni," and Mr. John Ridding in the title character of the same opera. This gentleman is a native of this city, and won a Scholarship for vocalists at the opening of the Royal College of Music. Mr. Stockley's second orchestral Concert, on the 30th ult., is too late for present notice. This forms a very poor record for the month, but there are several interesting fixtures in the near future.

It may be worth mention that at the Concert which formed part of the entertainment included in the ball given by the Mayor of Birmingham on the 8th ult., Miss Wrigley and Mr. John Probert made their first appearance here. The lady has a magnificent contralto voice, and quite charmed the select audience invited to hear her. Mr. Probert, too, was thoroughly successful. The other artists engaged—Miss Fusselle, Mr. Peacock, and Mr. Sack, violinist—are well-known here, and their efforts need no comment at this moment. At the annual *Soirée* of the Birmingham and Midland Institute, on the 14th ult., a new operetta, "The Belle of the Area," by Dr. Joseph Bridge, of Chester, was well performed by a party of amateurs under the stage management of Mr. G. H. Johnstone.

MUSIC IN BRISTOL.

(FROM OUR OWN CORRESPONDENT.)

THE only performance of "The Messiah" during the Christmas season was given by Mr. John Barrett's choir in St. Agnes Church, on December 27. The soloists were Madame Pennington, Mrs. White, Miss Maby, Madame Rosa Bailey, Miss Aldersley, Mr. E. T. Morgan, and Mr. J. F. Nash. Mrs. Brockbank Young presided at the organ, and Mr. Barrett conducted.

A series of excellent Promenade Concerts was started by Mr. Fred. Watts, at the Drill Hall, on the 4th ult., and has been continued weekly since. The band is composed of excellent musicians, and the pieces of which the programmes are made up are well chosen.

Mr. J. W. Lawson is giving Organ Recitals periodically at Redcliffe Church. Examples of all the different schools are played from time to time.

During the visit to Bristol of the members of the National Society of Professional Musicians they were invited to a rehearsal by the Madrigal Society, and the President afterwards entertained them, when the opportunity was embraced by Mr. Chadfield to thank the Society, the President, Hon. Secretary, and Conductor for the treat afforded. On the 9th ult. the body of Orpheus Glee Singers gave a complimentary Concert to the visitors. All the compositions sung were familiar to Bristolians, and having been well rehearsed were given in a manner approaching perfection. Mr. W. H. Cummings conducted the performance of his "Oh, the summer night"; and Dr. Hiles's "Hushed in Death" was also included in the scheme. Both pieces gave great pleasure, and the composers were enthusiastically applauded. Mr. Chadfield thanked Mr. Riseley, the Conductor, and the body of vocalists on behalf of the Society, and Mr. Riseley and Mr. T. Usher, Hon. Secretary, replied.

On the 16th ult. the annual "Ladies' night" of the Bristol Madrigal Society drew a crowded audience to the Victoria Rooms. The programme embraced some excellent specimens of the English, Italian, Flemish, and French schools, together with three new pieces, two of which were specially written for the meeting. The choir of 112 voices was made up entirely of residents of Bristol, with the exception of two altos and one tenor from a distance, and a bass from Gloucester, the latter being an old member. Palestrina's "O say what nymph," for ten voices, in the composer's broadest style, was presented to a Bristol audience for the first time. It was received with moderate applause, although it was well sung, if the straining of the tenors to reach the higher notes be excepted. "Ye singers all," of Waelrent, a good specimen of the Antwerp writer's method, also received its initial representation in our city. Dr. King's "Music when soft voices," written in madrigalian style, although precluded from that category because it contains two verses, is a well-written piece, with clever imitative passages. It was received with much favour on this its first public representation. "Sweet is my love," a tasteful little composition, conceived in a madrigalian spirit, from the pen of Miss Lilian Blair-Oliphant, won the heartiest approval, and was encored. The lady bowed from her seat in the tribune in acknowledgment of the compliment paid her. Miss Ellicott's part-song, "Bring the bright garlands," very melodious, and containing some clever part-writing, met with deserved recognition and was repeated. Miss Ellicott bowed in response to the cordial plaudits. The other pieces were all more or less familiar, and were sung better than we have ever heard them before. The delightful rendering of Mendelssohn's hunting song, "Now, morning advancing," is deserving of recognition. The want of proper balance in the voices of the choir noticeable at the invitation rehearsal the previous week, was not so apparent at the Concert, although additional strength in the other parts to compensate for the powerful and sonorous basses would have been an advantage. The meeting is considered to have been one of the most successful in the annals of the Society, which is to be complimented on the admirable results achieved. Mr. D. W. Rootham, who on this occasion completed a quarter of a century's service as Conductor, is deserving of the laurels he has won.

A large, influential, and hearty meeting, presided over by the Mayor of Bristol, was held, on the 23rd ult., to adopt measures to resuscitate the Monday Popular Concerts, the lapse of which has been spoken of with regret in the pages of THE MUSICAL TIMES. Letters were read from Dr. Mackenzie, Sir John Stainer, Sir George Grove, Mr. Ebenezer Prout, and Dr. Hiles, and telegrams from Sir Herbert Oakeley and Professor Villiers Stanford favouring the movement. Resolutions were passed affirming the desirability of reviving the Monday Popular Concerts, and of raising an annual guarantee fund, the indebtedness of each person being fixed at one guinea. A committee of ladies and another of gentlemen were appointed, the president and treasurer being the Mayor and High Sheriff respectively. Mr. George Riseley, who has again been chosen Conductor, announced that six Orchestral Concerts

would be given during the spring, commencing on the 24th inst., to be followed by twelve next season. The proceedings were marked by much enthusiasm and unanimity. Up to the time of writing about 200 ladies and gentlemen had become guarantors.

MUSIC IN EDINBURGH.

(FROM OUR OWN CORRESPONDENT.)

ON New Year's Day two Concerts were given in the Music Hall. In the afternoon the Choral Union gave their annual performance of "The Messiah," which, despite the inadequate scale of the orchestra, was otherwise successful. In the evening a Popular Ballad Concert attracted a large audience.

On the 6th ult. Messrs. Paterson's Orchestral Concerts were resumed, the first number being the "Meistersingers" Overture. The other orchestral selections were Sullivan's "Macbeth" music, a dainty *Entr'acte* by Massenet, and three excerpts from Berlioz's "Faust." Miss Macintyre's inability to fulfil her engagement was a great disappointment; but Mr. Andrew Black proved an acceptable substitute in songs by Handel, Pissuti, and Schumann. The performance of the Fifth Symphony and (on the 13th) of the Pastoral Symphony did not justify the compilers of the programme in giving so prominent a place to such well-known works. At the fourth Concert the Overtures "Fingal's Cave" and "The Flying Dutchman" were included in the programme; also Saint Saëns's "Une Nuit au Lisbon," and Gounod's "Funeral March of a Marionette," to the humour of which full justice was done. MM. Sons and Gillet played Brahms's Duo Concerto for violin and violoncello.

Miss Douilly, the vocalist, gave a successful reading of Gounod's song "Easter Eve," and an encore was vociferously demanded. She was scarcely so happy in her rendering of "Nobil Signors" ("Huguenots"), which necessarily suffers greatly when the accessories of costume and acting are denied.

At the fifth Concert, on the 20th ult., the attraction was Herr Stavenhagen, who played Liszt's Second Concerto.

The Symphony was the new work, by F. Cliffe, and the programme also included Cherubini's "Anacreon" Overture, a Nocturne for strings, by Dvorák, and Gounod's Ballet Airs, from "Le Tribut de Zamora."

At the second Edinburgh Classical Chamber Concert a new violinist, Herr Gutfield, was introduced to the subscribers. The most important number in the programme was Schumann's Quintet, the pianoforte part of which was brilliantly sustained by Mr. Paul Della Torre, who chose Liszt's "Walderauschen" and Rubinstein's "Valse Caprice" as his solos. Mr. McNeill, with Mr. Della Torre, played Beethoven's A major Sonata for violoncello and pianoforte.

A Concert in aid of the Sick Children's Hospital was given in the Synod Hall, by the Marie Roze Opera Company, on the afternoon of the 18th ult. The most notable feature of the performance was the finished pianoforte playing of Mr. Schönberger, who gave two pieces by Schumann in a most delightful manner, and chose Liszt's Rhapsodie (No. 12) as a means of showing his technical skill. The other performers were Mr. Simonetti, who joined Mr. Schönberger in Grieg's Op. 8, and played Vieuxtemps's Ballade and Polonaise as a solo; Madame Marie Roze, Miss Lily Moody, Mr. Durward Lely, and Mr. Brereton filled out a Ballad programme of the usual length. Handel's "O ruddier than the cherry" and "Love sounds the alarm," and the *scène* from "Oberon," gave the programme quite a classical appearance.

The annual "Orchestral" or "Reid" Festival commences at Edinburgh, as usual, on the birthday of General Reid, Founder of the Chair of Music in that University. The Commemoration Concert, on the 13th inst., will be the fiftieth, and also the twenty-fifth of the present Professor, Sir Herbert Oakeley. The second Concert, on the 14th, is to be semi-choral, and Mendelssohn's "Hymn of Praise," with the co-operation of the Choral Union, will form the first part of the programme. On the 15th the Concert is announced as the last at Edinburgh, with Hallé's orchestra. The artists are Miss Anna Williams, Mr. Edward Lloyd, and Sir Charles and Lady Hallé. The

God shall wipe away all tears

February 1, 1890.

FULL ANTHEM.

REV. XXI. 4.

Composed by J. T. FIELD.

LONDON: NOVELLO, EWER AND CO., 1, BERNERS STREET (W.), 80 & 81, QUEEN STREET (E.C.); ALSO IN NEW YORK.

Andante moderato.

SOPRANO. *mf* God shall wipe a-way all

ALTO. *mf* God shall . .

TENOR. *mf* God shall . .

BASS. *mf* God shall

ORGAN. *mf* *dim. e rall.* *mf a tempo.*

tears, . . all tears from their eyes, God shall wipe a-way all tears, . . all

wipe . . all tears from their eyes, God shall . . wipe . . all

wipe . . all tears from their eyes, God shall . . wipe . . all

wipe . . all tears from their eyes, God shall wipe . . all

tears from their eyes, . . . God . . . shall wipe a - way all tears from their

tears from their eyes, . . . God shall wipe a - way all tears from their

tears from their eyes, . . . God shall wipe a - way all tears from their

tears from their eyes, . . . God shall wipe a - way all tears from their

eyes, . . . God . . . shall wipe a - way all tears from their eyes.

eyes, . . . God . . . shall wipe a - way all tears from their eyes.

eyes, . . . God . . . shall wipe a - way all tears from their eyes.

eyes, . . . God . . . shall wipe a - way all tears from their eyes.

Lento. cres. pp There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

Lento. cres. pp There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

Lento. cres. pp There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

Lento. cres. pp There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

Lento. 60. pp There shall be no more death, nei - ther sor - row nor cry - ing, nei - ther

Tempo lmo. mf

cres. *Lento. cres.*

shall there be . . a - ny more pain, There shall be no more death, nei - ther

cres. *Lento. cres.* *pp*

shall there be a - ny more pain, There shall be no more death, nei - ther

cres. *Lento. cres.* *pp*

shall there be . . a - ny more pain, There shall be no more death, nei - ther

cres. *Lento. cres.* *pp*

shall there be a - ny more pain, There shall be no more death, nei - ther

Lento.

cres. *rall.* *pp* *cres.* *>* *pp*

cres. *Tempo lmo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain,

cres. *Tempo lmo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain,

cres. *Tempo lmo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain,

cres. *Tempo lmo.* *mf* *cres.*

sor - row nor cry - ing, nei - ther shall there be a - ny more pain, . . .

cres. *mf* *cres.*

rit. *dim.* *a tempo.*

nei - ther shall there be . . . a - ny more pain. God shall wipe a - way all

rit. *dim.* *a tempo, sotto voce.*

nei - ther shall there be . . . a - ny more pain. God shall . . .

rit. *dim.* *a tempo, sotto voce.*

nei - ther shall there be . . . a - ny more pain. God shall . . .

rit. *dim.* *a tempo, sotto voce.*

nei - ther shall there be a - ny more pain. God shall

f *rit.* *dim.* *a tempo.* *pp Sw.*

Ped. 8 ft.

tears, all tears from their eyes, God shall wipe away all tears, all

wipe . . all tears from their eyes, . . God shall . . wipe . . all

wipe . . all tears from their eyes, . . God shall . . wipe . . all

wipe . . all tears from their eyes, . . God shall wipe . . all

pp

tears from their eyes, . . God . . shall wipe a - way . . all

tears from their eyes, . . God shall wipe a - way . . all

tears from their eyes, . . God shall wipe a - way all tears,

tears from their eyes, . . God shall wipe a - way . . all

mf

Ped. 16 & 8 ft.

tears from their eyes, . . God . . shall wipe a - way all

tears from their eyes, . . God . . shall wipe a - way all

God shall wipe a - way all tears, God shall wipe a - way all tears all . .

tears from their eyes, God . . shall wipe a - way all

f

dim.
tears from their eyes, all tears, . . all

dim.
tears from their eyes, all tears, . . all

dim.
tears from their eyes, shall wipe a - way all tears, . . shall wipe a - way all

dim.
tears from their eyes, all tears, . . all

dim.
tears from their eyes, all tears, . . all

cres.
tears, and God shall wipe a - way all tears, all tears from their eyes, and

cres.
tears, . . and God shall wipe a - way all tears, all tears from their eyes, and

cres.
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FOR THE USE OF CHORAL SOCIETIES.

ST. JOHN'S EVE

AN OLD ENGLISH IDYLL

FOR SOLI, CHORUS, AND ORCHESTRA

THE POEM BY

JOSEPH BENNETT

THE MUSIC BY

FREDERIC H. COWEN.

Vocal Score, paper cover, 2s. 6d.; paper boards, 3s.; cloth, gilt, 4s. Full Score, MS.; String Parts, 18s. Wind Parts (*in the Press*).

THE TIMES.

The new Cantata, or "old English Idyll," by Mr. Cowen, will probably find wide acceptance with provincial choral societies, the members of which, while extremely tolerant in the matter of libretti, rebel, as a general rule, against all music of an elaborate or "advanced" order.

TELEGRAPH.

The librettist and composer had a special object in view. Their purpose was to produce a work adapted to the means of the average choral society and the taste of the average audience. As a rule, new compositions by Englishmen are written for performance at one or other of our happily numerous festivals, where ample resources are available, and, as a consequence, they are often found too elaborate and difficult when given under ordinary conditions. "St. John's Eve" has been designedly kept free from all obstacles to general use. . . . Some of the numbers of the work are likely to become popular favourites wherever heard. But, indeed, it is hard to distinguish between one and another, in so full a degree are pleasing and attractive features common to all. . . . Generally speaking, "St. John's Eve," for all its studied simplicity, deserves to rank among the composer's greatest successes, while there is every indication that the useful purpose for which it was designed will be answered in a satisfactory degree.

STANDARD.

In "St. John's Eve" Mr. F. H. Cowen has returned to the style in which he has been most conspicuously successful as a composer. There are indications of power in his Oratorio "Ruth," but there is no doubt that subjects demanding delicate fanciful treatment are best suited to him. Of this kind is the book of the new Cantata; Mr. Bennett's language is distinguished, as usual, by literary polish, though it is less remarkable for poetical conceits than his masterpiece, "The Dream of Jubal." The work is well within the means of ordinary efficient choral societies, with whom it should become generally popular.

DAILY NEWS.

The work in question has been prepared in two separate forms, especially for the use of the amateur choirs which abound in all parts of the country. It may be given by a full band, when circumstances permit; while, on the other hand, if economy be the object, as the composer has sought to gain his orchestral effects chiefly by the horns and the wood-wind instruments, the results will be almost equally satisfactory when a reduced orchestra, consisting of strings, a flute, oboe, clarinet, and bassoon, and two horns only are employed. Practical work is thus happily allied with sound musicianship, and although "St. John's Eve" may perhaps be less suited to choirs a thousand strong, yet there can be very little doubt that its lyrical beauty, and the thoroughly English character of its choruses, combined with the comparatively small cost necessary for its adequate performance, will gain for it a wide popularity in the provinces.

MORNING POST.

Mr. Cowen has invested the words with some pretty, simple music, thoroughly according to the nature of the theme, and wholly English in character. Though by no means elaborate or difficult, . . . it is well suited to its purpose, and interests singers and hearers alike. . . . The "Idyll" is one of the happiest productions of the composer, and it may be hoped that it will be the forerunner of others equally interesting and attractive. . . . The composer received the most cordial expressions of approval from the large audience, who were universally delighted with the new work.

DAILY CHRONICLE.

It shows throughout the skill and taste of a musician from whom elegance and finish are invariably forthcoming. . . . That it is destined to become extremely popular is beyond question. The subject is engaging both in its freshness and simplicity, the four solo parts are not beyond the means of earnest amateurs with moderate vocal resources, and the choral and orchestral portions are free from complexity. It may be adopted by musical conductors with the assurance that Mr. Cowen's smoothly melodious and refined strains will be alike grateful to executants as to listeners.

GLOBE.

The Cantata proved worthy of its gifted composer. The libretto, written by Mr. Joseph Bennett, is founded on the old-time belief of rustic maidens that they might, by performing certain rites on the eve of St. John's Day—especially by plucking a rose, and preserving it in a clean sheet of paper without looking at it until Christmas Day—make sure that he who should pluck the rose from her bosom would become her husband. This theme is charmingly treated by Mr. Bennett, and he has furnished a number of graceful and characteristic lyrics, capable of awakening musical inspiration. To these Mr. Cowen has done justice. . . . Mr. Cowen's orchestration, no less than his vocal part-writing, commands admiration, and he fairly earned the enthusiastic applause showered upon him at the conclusion of the performance.

OBSERVER.

Mr. Cowen was called back to the platform, and received with the hearty cheering which is his due, and the new Cantata took its place amongst those works with which every music-lover should become acquainted.

WEEKLY DISPATCH.

Choral societies of moderate dimensions will find in "St. John's Eve," a new Cantata by Mr. F. H. Cowen, a welcome addition to their repertory. . . . Mr. Cowen's music is studiously unpretentious, and most of it is pleasantly imbued with the old English style. As usual with the composer, melody of an attractive type is prevalent throughout. The gem of the work is the love duet near the close. This is one of Mr. Cowen's happiest inspirations.

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orchestral selections on this occasion will contain accepted masterpieces of the great composers, such as Symphonies, No. 5, Beethoven, and No. 1, Schumann; Overtures: "Flauto Magico" (No. 1), "Leonora" (No. 3), "Euryanthe," "Guillaume Tell," "Tannhäuser," the "Emperor" (pianoforte) Concerto, and Violin Concerto, Beethoven, &c.

MUSIC IN GLASGOW.

(FROM OUR OWN CORRESPONDENT.)

JANUARY was, as usual, a somewhat busy month with us, due to the necessity, for the present, at any rate, of crowding together the Choral and Orchestral Concerts. The remedy—that of possessing a really resident band—is obvious, but, unfortunately, our geographical position and inability to maintain a competent body of instrumentalists for even three successive months are against us. Of late years a few excellent orchestral players have settled on the banks of the Clyde, and the time may not be far distant when others will follow suit, and thereby help the scheme worked so energetically by our premier Choral Society these sixteen years. The sixth Concert of the subscription series took place on the morning of the 1st ult., when "The Messiah" drew to St. Andrew's Hall the customary large audience of country folks. One enthusiast, it may be interesting to note, came all the way from Islay for the occasion. Whether the courageous traveller found the journey worth the trouble we know not. Anyhow, the performance of Handel's work was one of rare merit. The Choral Union, under Mr. Joseph Bradley's able direction, sang throughout with remarkable intelligence, and much satisfaction was expressed with the fine quality of the tenor division of the choir. The band was also in excellent condition, and the singing by the quartet of soloists had been looked forward to with feelings of unusual interest. Unfortunately, however, Miss Macintyre was seriously indisposed, and was quite unable to do herself justice. Madame Marian McKenzie and Mr. Iver McKay amply sustained their reputation in the contralto and tenor airs, and Mr. Andrew Black created a very marked impression by his refined and dramatic delivery of the bass solos. He repeated his success on the evening of the 10th ult., when the Choral Union sang "The Messiah" in the City Hall, accompanied, of course, by their own orchestra. Miss Macintyre was retained for this performance, but she had to cancel the engagement, as also several others. Her place was taken by Madame Lori Reconschewitz. Miss Mary Morgan, a promising young artist, was the contralto, and Mr. Henry Lloyd was somewhat over-weighted with the tenor solos, due partly to the nervousness of the new-comer, and to a faulty knowledge of his part. The orchestral programmes submitted both at the subscription series and at the Saturday Popular Concerts have amply tested the qualities of this season's orchestra. True enough it is that with a larger force of strings (there are only ten "firsts" and a similar number of "seconds") Mr. Manns could obtain better results than those he has accustomed us to. His material is, however, excellent, and hence some achievements of remarkable brilliancy—notably so the performances of the following Symphonies: Schumann's D minor (the so-called "No. 4"), Beethoven's C minor (No. 5) and "Pastoral," and Mozart's "Jupiter." In the last-named the exposition of the ever-fresh *Finale* was, indeed, little short of a triumph for the Sydenham *chef* and his men. The novelties brought forward during the month included Mr. E. Prout's clever and admirably laid out "Overture in E to Sir Walter Scott's Rokeby," Sir Arthur Sullivan's "Macbeth" music, Brahms's Concerto for violin, violoncello, and orchestra, and Mr. Frederic Cliffe's Symphony in C minor. Here, as elsewhere, the singularly attractive character of the music provided for Mr. Irving's Shakespearian revival met with hearty recognition. Brahms's work is, it need hardly be said, strong and elaborate, remarkable also for the pensive beauty of the *Andante*, and it lost none of its charm and variety in the experienced hands of Messrs. Sons and Gillet. Mr. Cliffe's popular and musician-like Symphony was given on the 21st ult., and on the same evening Mr. Bernhard Stavenhagen played Liszt's Second Concerto for pianoforte and orchestra with almost

phenomenal success. The gifted young pianist had the distinction of attracting the largest audience of the season, and in his contributions to the second part of the programme—selections from Schubert and Chopin—Mr. Stavenhagen again secured the warmest interest. In the Overture to Cherubini's "Anacreon" the orchestra was at its best. Amongst the solo instrumentalists recently heard at these Concerts, Mr. Sons, the able leader of the band, easily carried off honours with his fine reading of Mendelssohn's Violin Concerto, and Mr. W. Lindsay Lamb had an encouraging reception on making his *début* as a pianist. The young Greenockian essayed Beethoven's Fourth Concerto, a somewhat ambitious effort, but a venture which was, nevertheless, praiseworthy. Mr. Lamb has evidently been trained in a good school, and time and continued study will no doubt develop his undeniable musical gifts. On the 18th ult. Mr. John F. Dunn played the solo part in Max Bruch's G minor Violin Concerto, and with credit to the abilities of this rising young artist. The programme also included Sterndale Bennett's charming and too seldom heard Symphony in G minor. Its performance was in all respects admirable.

The South Side Choral Society sang "The Messiah" on New Year's Day morning, when Mr. C. A. Kerr's choir, aided by Mr. J. K. Findlay's intelligent organ accompaniment, gave a fairly creditable performance of the work. On the 10th ult. the first Concert for the season of the Pollokshield's Musical Association took place. The works comprised Schumann's "New Year Song" and Mr. C. H. Lloyd's Cantata "Hero and Leander." In point of numbers the choir is hardly so strong as could be desired. The quality of tone is, however, good, and in Mr. Lloyd's attractive work the Society sang to admiration. Mr. Hoek, who conducted, took the part of *Leander*, in the unavoidable absence of the tenor, and the soprano airs were also well cared for. Mr. Prout's Quintet, for pianoforte and strings, was in the programme, and met with much acceptance.

MUSIC IN LIVERPOOL AND DISTRICT.

(FROM OUR OWN CORRESPONDENT.)

OPERA has reigned supreme here since the 6th ult., when the regular season commenced. The latter will extend to the 22nd inst., thus covering seven weeks, and, as is the custom in Liverpool, the present visit of the Carl Rosa Company will be signalled by the production of important novelties. That which claims first attention, in the latter regard, is Gounod's "Romeo and Juliet," presented for the first time in its English garb on the 15th ult., at the Court Theatre. As in process of time those who have not already heard the work in French or Italian will, within a measurable distance, have it brought well before them, it is needless to do much more than chronicle the excellence of the first performance, under the careful direction of Mr. Goossens, and to state that the impression created was profound. Though not unnaturally overshadowed by comparison with the more familiar "Faust," "Romeo and Juliet" can hardly fail in its present adaptation to prove one of the greatest, as well as one of the most popular, operas that have been transplanted to the English stage by the Carl Rosa management. The text has been arranged cleverly and reverently by Mr. H. B. Farnie, and in the restoration of the lines to their parent tongue a stronger Shakespearian colour has been imparted to the whole than was possible in regard to the French libretto. Almost every note of the original is included in the present version, the work opening with the effective choral prologue, and being divided into five acts. The first of these deals with the meeting of the lovers at *Capulet's* ball, and the second with *Romeo's* serenade and interview with *Juliet*. The third opens in the cell of *Friar Laurence*, and subsequently is transferred to the street of Verona, where the duels of *Mercutio* and *Tybalt* and of *Tybalt* and *Romeo* are fought. The fourth is devoted to the parting night of the lovers, and the last to the scene at the tomb. The *Finale* of the third act is among the best things ever done on the English operatic stage, and the whole opera has, in fact, been splendidly mounted. The performance itself was of such a perfect order that it was difficult to realise the fact that

it was a *première*. The cast included: Miss de Lussan, *Juliet*; Miss A. Cooke, the *Nurse*; Miss K. Drew, *Stephano*; Mr. McGuckin, *Roméo*; Mr. J. Child, *Tybalt*; Mr. Celli, *Mercutio*; Mr. Max Eugene, *Capulet*; and Mr. Abramoff, *Friar Laurence*. Another *quasi-novelty* was Balfe's "Rose of Castille," unheard here since 1882, and therefore almost akin to a new thing, so far as concerned the younger generation of auditors. The other production has been "Lurline," another comparative stranger; "The Talisman," equally unfamiliar here at present, is promised; and possibly, in addition to these typical works of the Wallace-Balfe period, we may have Bizet's "Pearl Fishers."

The Philharmonic Society inaugurated the second half-session on the 7th ult., with not altogether happy results. Madame Marie Roze was not in the best form, and the band played nearly, if not quite, an eighth of a tone sharp in the accompaniments of Beethoven's C minor Concerto, the solo portion of which was played by Mr. Stavenhagen. The Symphony was Mozart's in E flat, and the subscribers, not without cause, are asking for something more novel than that which has been given to them of late.

At the following Concert, on the 21st ult., Mr. Hugo Becker created a great impression in Raff's Concerto for violoncello, the latter being among the best things belonging to the somewhat meagre *répertoire* of really good music for the instrument in question. The Flemish baritone, Mr. Blauwaert, displayed a fine voice and much artistic instinct and passion in some songs, for which the chief languages of his own fatherland, French and Dutch, were adopted. In place of a Symphony, Schumann's Overture, Scherzo, and Finale found a place; and this bright suite was capitally played, as was also Sullivan's "Di ballo" Overture. The chorus have had nothing to do, so far, this year, except a few part-songs, and are presumably saving themselves for Berlioz's "Faust."

The Brothers Ross, aged respectively sixteen and fourteen, gave a Pianoforte and Violin Recital at Dreaper's Rooms on the 11th ult., and proved themselves to belong, if not to the prodigy period, at least to the ranks of thoroughly legitimate players of legitimate music. The programme was such as might have been selected by any performers of senior years, and was rendered as excellently as unostentatiously.

The third Concert of the Birkenhead Subscription Series was, except in regard to the playing of Mr. Stavenhagen, hardly up to the mark. Neither of the vocalists, Mrs. Mary Davies and Mr. P. Newbury, succeeded in making much impression, and the performance of the Willy Hess quartet was not of the most refined order. A delightful novelty, Gernsheim's Chamber Composition for Strings, was much appreciated, and more of this writer's music will be awaited with interest.

The third Schiever *Matinée* fell on the 18th ult., and served to introduce Mr. Max Mayer, a new pianist. These excellent Concerts are happily growing in favour.

The same day the members of the Musical Club held their annual meeting, and, after the transaction of business, dined together and enjoyed a Concert afterwards. The report and balance sheet of this unique organisation proved highly favourable, despite the heavy expenditure of the past year. Mr. H. Lawson, a senior professor of this city, was elected president for the year, Mr. Heinecke remaining as secretary.

The other events of the past month, all too late for special notice at present, have been the second Bootle Subscription Concert, the third visit of the Glasgow Select Choir, probably the best thing of its kind since the days of the Leslie Choir; a Recital by Mr. Stavenhagen at the Philharmonic Hall, the performance of "Acis and Galatea" by the Institute of Music Choir, and a Mozart Concert, given on the birthday of the composer, by Mr. Weingartner.

The decision to hold the next Annual Conference of the National Society of Professional Musicians in Liverpool has been received with favour by local professors, and it is probable that the meeting will be one of the largest yet held. This district was the birthplace of the organisation, and it was a happy thought which suggested the coming concentration of its now widely-spread ramifications at its original headquarters.

The Orpheus Orchestra has been disbanded by the Conductor, Mr. J. Forsyth, owing to the irregularity of attendance on the part of the members. The organisation has done a fair amount of good work, and the suicidal act of those concerned is to be regretted.

There is nothing in the way of news yet to hand regarding the production of novelties by local choral societies, and it is to be feared that only the same old tale is to be told in 1890 as has been too oft repeated here previously. Liverpool is notoriously conservative in politics and apparently equally so in music, and declines absolutely to undertake anything more novel than "The Messiah," "Creation," or "Elijah."

MUSIC IN MANCHESTER.

(FROM OUR OWN CORRESPONDENT.)

WE began our New Year well, with the "Euryanthe" Overture, the Beethoven C minor Concerto, played by Sir Charles Hallé, and Mr. E. Lloyd's rendering of "Adelaide" and of the Prize song from "Die Meistersinger." We had, also, Max Bruch's Third Symphony, and the *Intermezzo* from Svendsen's Symphony in B flat. That excellent Concert was followed, on the 9th ult., by a fourth performance of Wagner's most alluring "Siegfried Idyl," a rather discursive Suite in D (Op. 49), by Saint-Saëns, and Lady Hallé's splendid delivery of Spohr's "Scena cantanti" in A minor and Raff's "Ungarisches" in E minor. The third Thursday of the year brought us the instrumental movements of Berlioz's "Romeo and Juliet," with their many peculiarities of construction and picturing and with their valuable lessons in instrumentation. The "Queen Mab" Scherzo, especially, charmed the large audience. Mr. Blauwaert paid us a second visit and was much applauded, although his fine voice was devoted to the very lugubrious "Hymn to Beauty" of P. Benoit and "The Minstrel" of Huberti. To the former the organ accompaniment was very skilfully played by Mr. C. H. Fogg. But probably the chief attraction was the announcement of Liszt's E flat Concerto and "Rhapsodie Hongroise" (No. 10), to be played by Herr Stavenhagen. Whatever may be thought of the merits of the works themselves, there is no doubt concerning the advantage of having them so well displayed by one who enjoyed such happy opportunities of studying them under the composer's loving direction. The repetition of Handel's "Theodora," on the 23rd ult., brought us too near to the close of the month to allow of any further record.

Mr. de Jong has not been idle. He has (with the co-operation of Messrs. Brossa, Needham, and Pidduck) given us a quartet of flutes (Kuhlauf); has introduced several promising *débutants*, including Mr. Ffranco Davies, Miss Florence Marshall, and Miss Lily Moody, and renewed our acquaintance with Mr. Edwin Houghton (the Bolton tenor) and our fair townswoman, Miss Mabel Berry. On the 18th ult. he gave a Recital of Gounod's "Faust"—the best work that could be selected for Concert-room performance. The caste (owing to many disappointments) was not quite as was desired; but the public gathered strongly.

Mr. Cross continues his Saturday evening meetings at the Association Hall, and Mr. Barrett powerfully attracts to the larger St. James's Hall by a popular programme, brightly rendered.

For the lovers of more serious music, Mr. Pyne provides, also on Saturday evenings, by his excellent Organ Recitals at the Town Hall.

At the Concert Hall (Gentlemen's Concerts) the most encouraging effort has been the well arranged Chamber Concerts, for which the comfortable room is so capitally adapted. Lady Hallé, Mr. Willy Hess, and several of our most skilled instrumentalists persevere in their disinterested attempts to popularise the thoughtful works which ought to be studied and delighted in by all musicians.

MERIONETHSHIRE EISTEDDFOD.

(FROM OUR OWN CORRESPONDENT.)

THE sixteenth annual Eisteddfod of Merion was held at Dolgelly on New Year's Day, the county capital being thronged with visitors on the occasion. The principal

attractions were the varied musical contests and the "chaining" of the successful bard according to the ancient rites and customs of the bards of the Isles of Britain. A noteworthy feature of these Welsh gatherings is the intense enthusiasm displayed both by audience and competitors. It may be said of this Eisteddfod, especially from a musical point of view, that the results are far more favourable artistically, and more productive of what Wales at present is greatly in need of—namely, instrumental organisations. It is well to note that the effect of Mr. Joseph Bennett's timely suggestions to Welshmen to form orchestral societies are certainly apparent, and it is gratifying to witness competitions, having this end in view, even though they may be only on a small scale. Still, with the characteristic perseverance of the local committee, good results may be expected in the competition for prizes of increased value for orchestral performance, which will no doubt be offered at future meetings. It would, therefore, to secure good preparation, be an advantage to announce the complete list of subjects and competitions a year in advance. For the best rendering of the "Soldiers' Chorus," from "Faust," the Tanygrisiau male voices carried off the honours; whilst in the great choral contest the rival Carnarvon and Tanygrisiau choirs shared the prize, defeating the Birkenhead Society. The Idris Choral Society and their able Conductor, Mr. O. O. Roberts, gave a good performance of Gaul's "Holy City," and secured the hearty applause of the audience. If there was a little exaggeration in the style of the performance of the Idris Choir, much may be attributed to the enthusiasm of the members. It has, undoubtedly, the potentiality of reaching the front ranks of contemporary societies. An orchestra, under the leadership of Mr. Akeroyd, of Liverpool, ably assisted throughout. The soloists were Miss Conway, Miss Berry, Messrs. Maldwyn Humphreys, David Hughes, and Fred Griffiths. The entire arrangements were under the management of the Honorary Secretaries, Messrs. O. O. Roberts and Edward Williams (Llew Merion). Mr. Joseph Bennett was entertained at dinner by the members of the Committee in token of his distinguished services for some years in connection with the Merion Eisteddfod.

MUSIC IN NOTTINGHAM.

(FROM OUR OWN CORRESPONDENT.)

THE Sacred Harmonic Society's annual performance of "The Messiah," on December 28, was worthy of note, because of the finish and *verve* of the choral singing and the evident determination on all hands to do justice to the work. The principals were Madame Bertha Moore, Miss Marie Hooton (who made a very promising *début*), Mr. Philip Newbury, and Mr. Watkin Mills. Mr. Tomlinson was solo trumpeter.

The Philharmonic Choir's second Concert took place on the 9th ult. The novelties given by the Choir were Stephenson's Madrigal "O pure delight" and the posthumous Fugue intended by Mendelssohn as a Finale to "Athalie." This was produced at the Crystal Palace in June last, and permission was given by Mrs. Victor Benecke for this performance. It was sung without accompaniment, and was received with enthusiasm by the audience. The whole of the choral part of the programme was agreeably varied by songs from Mrs. Frank L. Moir (Eleanor Farnol) and Mr. Bridson, and some violoncello solos from Mr. E. Howell (who is a great favourite in Nottingham). His clear phrasing and just intonation were heard to great advantage in a Sonata by Marcello, which, placed between pieces by Rubinstein and Schubert, was quite refreshing in its archaic simplicity.

On the 23rd ult. the Sacred Harmonic Society gave a Recital of Gounod's "Faust." It was a bold experiment, but most successful, and will justify the occasional production of Grand Opera in this form in a provincial town where it can never be completely presented on the stage. A closely packed audience followed the performance with interest. Miss Fanny Moody was the *Marguerite*, and she, most fortunately, exemplified what is necessary in an Operatic Recital—a rare combination of dramatic feeling and fervour with the sufficient self-restraint necessary in

the concert-room. Mr. Edward Lloyd's illness necessitated the appearance of Mr. Henry Piercy, as *Faust*, at short notice and hardly recovered from influenza. Intensity of expression, therefore, could not be expected, but Mr. Piercy is to be congratulated on his success under such circumstances. Miss Gertrude Kay was satisfactory as *Siebel*. Mr. Henry Pope sang well, but hardly realised the sardonic humour of *Mephistopheles*. Mr. Arthur Oswald was thoroughly at home as *Valentine*, while Miss Honeybone and Mr. Waring must be commended for their rendering of the parts of *Martha* and *Wagner*. The chorals developed astonishing *élan*, and great praise is due to their Conductor, Mr. Adcock, for the dramatic feeling he elicited from them in the too limited time available for rehearsal. The band was also unusually good.

THE Dedication Festival was held in St. Paul's Cathedral on the 25th ult., St. Paul's Day. The choir of the Cathedral was augmented for the occasion, and a full band, wind and strings, with the organ (Mr. W. Hodge) played the accompaniments to the Canticles and the selection from Mendelssohn's Oratorio "St. Paul," which was given as the Anthem. The setting of the Canticles, furnished especially for this occasion by Mr. G. J. Bennett, is a bright and vigorous addition to the list of Services available for important festival occasions. A short but dignified instrumental prelude in the key of A precedes the entry of the voices in chorus in broad, massive harmonies. The words "And His mercy" are set to a suave expressive melody for soprano, which voice is again heard after a short chorus in which the devices of imitation are most ably employed. The Gloria to the Magnificat is distinguished by its effective opening to a fugal theme with two subjects treated with remarkable freedom and ease. The *Nunc dimittis* is no less noteworthy for the remarkable ingenuity of its construction and the earnest attempts to find fitting musical thoughts to emphasise the meaning of the words. The harmonies for the voices are so arranged at the verse "To be a light," as also in the Gloria, that they may be sung by two choirs, while the harmony being complete for each choir the second may be omitted, an instance of construction, probably unique in Anglican Church music. The scoring is excellent, and the whole service is highly creditable to the composer as a musician. The solos in the "St. Paul" selection were sung by Messrs. Kenningham, Fryer, Kempton, De Lacy, and Hanson, the last-named taking the recitative, usually sung by a treble voice, in consequence of the illness of the leading boys. Sir John Stainer conducted the music in the absence of Dr. Martin, who was suffering from influenza.

THE third Social Meeting of the Wind Instrument Society was held at the Royal Academy of Music on the 10th ult. On this occasion a MS. Sonatina for oboe and pianoforte, by Dr. Walmisley, was heard for the first time, Mr. E. W. Whinfield having kindly placed the manuscript at the disposal of the Society. The Sonatina is interesting as one of very few compositions for solo wind instruments by English musicians. The phrases are modelled too much on the form which was used with so good effect by Ignaz Pleyel in his "Twelve Easy Sonatinas for two violins," but it will doubtless find favour as a work especially written for the oboe among amateurs whose physical training does not permit of their playing violin compositions that are within their compass. Mr. Pauer's Quintet (Op. 44) was given, with the composer at the pianoforte, as well as the Onslow Quintet. A Romance for flute and pianoforte, and a Tarantelle for flute, clarinet, and pianoforte were also given, besides a Trio for violin, horn, and pianoforte, by Brahms. The executants were—flute, Mr. W. L. Barrett; oboe, Mr. E. Davies; clarinet, Mr. Egerton; horn, Mr. Busby; bassoon, Mr. James; violin, Mr. G. Walenn; pianoforte, Mr. Tobias A. Mathay; accompanist, Mr. A. E. Godfrey.

At the First Examination for the Degree of Bachelor in Music in the University of Oxford, on the 18th ult., the following satisfied the examiners:—Frank N. Abernethy, New College, and Akerman Road, Brixton, S.W.; John E. Barkworth, M.A., University College, and Leatherhead; Samuel Bath, New College, and Maidstone; Frederick W. Bussell, M.A., Fellow of Brasenose College; Arthur K.

Elworthy, Pembroke College; William H. Hadow, M.A., Fellow of Worcester College; Evelyn C. Hoste, B.A., non-Collegiate, and Farnham, Surrey; John T. Johnson, B.A., Magdalen College, and School House, Oakham; Raoul de D. Kunz, New College, and Royal Circus, Edinburgh; Charles T. Reynolds, New College, and Oswestry; William A. B. Russell, New College, and Trinity Road, Wandsworth, S.W.; Thomas Smith, Queen's College, and Savile Row, Halifax; Ernest Walker, Balliol College; Albert Williams, New College, and Bandmaster of the 10th Hussars, York; William Willoughby, non-Collegiate, and Capra Terrace, Plymouth; Francis C. Woods, B.A., Exeter College. Women—Emily R. Daymond, Royal Holloway College, Egham; Helen J. H. Sumner, Crystal Palace Company's School of Music. Examiners—Sir John Stainer, M.A., D.Mus., Magdalen College, Professor of Music; C. Hubert H. Parry, M.A., D.Mus., Exeter College, Chorus; J. Varley Roberts, D.Mus., Magdalen College.

THE Directors of the Philharmonic Society announce a series of seven Concerts, the first of which will take place on March 13. Six will be evening Concerts, and one, the last, will be given on Saturday morning, June 28. A new Symphony by Dvorák, and a new Orchestral Suite by Moszkowski, both written expressly for the Society, will be conducted by their respective composers; and among the novelties will be included a new orchestral work by Frederic Cliffe, Gade's Overture "Nordische Sennfahrt," an Orchestral Suite by Grétry, and the Sinfonia from Bach's Cantata in G, No. 174. Mr. Benoit will conduct a selection from his "Charlotte Corday," Signor Mancinelli his Orchestral Suite "Scene Veneziane," and Mr. Widor his new Fantaisie for pianoforte and orchestra. English music will be represented by Sir Arthur Sullivan's Overture to "Macbeth," and Dr. Mackenzie's "Twelfth Night" Overture and "Pibroch" (the composers in each case conducting); also by a new Vocal Duet by Goring Thomas, and the *sommarò scene* from Cowen's new Cantata "St. John's Eve" (recently produced with much success at the Crystal Palace). Mr. Cowen, of course, retains his position as Conductor.

THE annual conference of the Church Choir Guild was held at the offices of the Guild, 35, Wellington Street, Strand, on Thursday evening, the 16th ult. The Rev. F. K. Harford (Vice-President) took the chair in the unavoidable absence of Sir George Elvey. Mr. C. F. Passmore, the Hon. Secretary, read the report, which showed that great advances had been made during the past year, that there was a good balance in hand, and that recently seven choirs had become enrolled, together with a considerable increase in the number of members. An able and interesting lecture was afterwards delivered by Mr. F. W. Wareham, on his "Method of teaching Sight Singing from the Staff," practically illustrated by two chorists he had brought specially with him. At this meeting the diplomas were presented by the Chairman to the successful candidates at the recent examinations.

MESSRS. BROADWOOD have constructed two magnificent concert grand pianofortes for the tour of Sir Charles and Lady Hallé in Australia. These superb instruments are undoubtedly the most perfect specimens of the art that have ever been constructed. In power and volume of tone, richness of quality, and evenness, they surpass all that have as yet been produced by any maker. The touch is sensitive, so that all grades of tone are at command of the skilful performer. The action, bracing, and longitudinal plates of the pianofortes are arranged upon novel principles, which make them as near perfection as possible. The cases are solid oak (fumé, or smoked, as it is called), of great strength, brass-bound, and they stand on six legs of "art design." The two instruments have been built in case of an accident happening to one in course of transit over land and sea. The instruments will be accompanied by a tuner to keep them in order.

At the January Examination for Fellowship of the College of Organists, the following gentlemen passed, their names being arranged in alphabetical order:—Buck, Percy C., Royal College of Music; Davison, Munro, Tollington Park; Hall, Thomas, Newton Heath, Manchester; Hare, Haydon W., Stamford; Iggulden, Athelstan G., Herne

Bay; Ivimey, George E., Southampton; Jackson, John W., Macclesfield; Miller, Charles E., Croydon; Swann, Stretton, Bermondsey; West, William O., Old Trafford, Manchester; Whiteside, Morecambe. In addition thirty-six candidates secured the diploma of Associateship. The certificates were presented by Dr. J. F. Bridge and Mr. G. A. Osborne. The examiners were Dr. Bridge, Dr. Crow, Dr. Gladstone, Dr. Garrett, Mr. James Higgs, Mr. Hoyte, Dr. C. Warwick Jordan, Dr. Keeton, Dr. Little, Dr. Martin, Mr. Walter Parratt, and Dr. Pearce. The number of candidates was by far the largest yet recorded.

A FESTIVAL Service was held in St. Barnabas' Church, South Kennington, on Sunday, the 19th ult., when the choir of the church was re-inforced by members of the St. Barnabas' Choral and Orchestral Society, under the Conductorship of Mr. F. W. Lacy (Organist and Choirmaster of the Church). The whole of the Service (the Psalms excepted) was accompanied by the orchestra in addition to the organ. The Canticles were sung to Tours in F, the Anthem was "As the hart pants," from Mendelssohn's forty-second Psalm; and after Benediction the Kyrie and Gloria from Mozart's Twelfth Mass were well rendered. The Service concluded with Handel's Hallelujah Chorus. Mr. S. R. Young ably presided at the organ throughout the Service, and played Bach's Fugue in D major as a concluding voluntary.

A PROPOSITION having been made to present Sister Rose Gertrude, the heroic young lady who has volunteered to become Father Damien's successor at Molokai, with a pianoforte, Messrs. John Broadwood and Sons, with their customary liberality, stepped forward and made the offer to supply an instrument free of cost. In the meantime a gentleman, who desires to remain unknown, saw the instrument selected, and expressed himself as most anxious and entitled to be the donor, while Messrs. Broadwood were equally anxious not to withdraw an offer publicly accepted. The claimant for priority of gift, therefore, shares with the firm the cost of a pianoforte, a music-stool, the tin and deal packing cases, and the shipping charges, freight, and insurance to the port of debarkation.

THE Lent term of the Metropolitan College of Music was opened on the 6th ult., at Finsbury Park Hall, under the Presidency of Mr. Dale, the Principal. Mr. Hoddinott presented a brief statement of the work done since the opening of the College in September, from which it appeared that 176 students had been enrolled. The orchestral and singing classes had been very successful. The number of students was unprecedented in the same space of time in the history of any similar Institution. Dr. E. H. Turpin delivered the inaugural address to the students.

THE new organ erected in the Concert-room of the Hampstead Conservatoire was opened on the 15th ult., by Dr. A. L. Peace, of Glasgow. The accomplished organist chose for his programme a selection of pieces by Mendelssohn, Bach, Haydn, Mozart, Wesley, Morandi, Weber, Gounod, and Rossini, well calculated to exhibit the powers of the fine instrument, which has been built by Willis and Sons. It is proposed to continue the Recitals during the season, the names of Messrs. Balfour, J. F. Bridge, Walter Parratt, Guilmant, Gigout, George Riseley, and C. W. Perkins being already mentioned in connection with this scheme.

MR. EDMUND HART TURPIN, Secretary of the College of Organists, having had the degree of Mus. Doc. conferred on him by the Archbishop of Canterbury, was entertained at a dinner at the Holborn Restaurant on the 22nd ult. There was a distinguished gathering of musical people, with Sir John Stainer in the chair. Among the 220 present were Dr. Bridge, Mr. J. Belcher, Mr. W. H. Cummings, Mr. J. S. Curwen, Mr. A. J. Hipkins, Mr. G. A. Osborne, the Rev. Dr. Troutbeck, and Mr. M. E. Wesley.

THE Bowes Choral Association gave a Concert at Wood Green Assembly Rooms, on the 14th ult., when Gaul's Cantata "The Holy City" and a miscellaneous selection were performed, under the direction of Mr. Herbert Rolfe. The principal soloists were Miss Julia Jones, Miss Lucie Johnstone, Miss Lee, Miss Curtis, Mr. Alfred Kenningham,

and Mr. Thomas Kempton. Mr. G. C. Richardson presided at the pianoforte and Mr. Clifford Parker at the harmonium.

On Monday, the 13th ult., the choir of St. Margaret Patten, Rood Lane, gave a very successful performance of Part I. of Handel's "Messiah," at Limehouse Parish Church. The solos were sung by Messrs. Fairfax, Giles, Darkin, Edgar Greeves, and Master Rudderham. Mr. Horace Buttery was at the organ, and accompanied throughout. The Oratorio was preceded by a shortened service, the Psalms being sung to Gregorian tones, and the Canticles to Martin in A.

THE Practical Examinations of the Society of Arts will commence on June 2 next. The Council has decided to present the bronze medal of the Society to those candidates who obtain full marks for playing any musical instrument or for singing. It has also been arranged to present a limited number of the Society's silver medals to those candidates who, taking a certificate of the first class, shall, in the judgment of the Examiners, have acquitted themselves best in the Honours portion of the Examination.

THE Leytonstone Choral Society commenced its eighth season with a Concert given at the Elliott Rooms, on the 13th ult., under the conductorship of Mr. J. W. Ulyett. The programme included part-songs by Morley, Reay, Clippingdale, and others; two Quintets for wind instruments and pianoforte were most ably rendered by Messrs. Whitefield, Wood, Pringuer, Winney, and Miss Battiscombe. The soloists were Miss Helen Saunders and Mr. Webb.

MADAME MADELINE HARDY gave her annual Concert at Brixton Hall, on Monday evening, the 6th ult. The *bénéficiaire*, who obtained a hearty reception for each of her several contributions, was ably supported in an excellent programme by Miss Alice Gomez, Madame Belle Cole, Mr. Percy Palmer, Mr. Braxton Smith, Mr. Richard Temple, Mlle. Marie Ernst (violin), and a small choir under the *baton* of Mr. Leonard Venables, of the South London Institute of Music. Mr. Turle Lee accompanied.

THE public distribution of diplomas and certificates for the thirty-third half-yearly higher examinations at Trinity College, London, took place on Tuesday, the 14th ult., when the College Diplomas in Music were conferred. Matriculation and Further Arts Certificates, 17; Higher Certificates, Practical Division, 31; Higher Certificates, Theoretical Division, 11. The total number of candidates entered was 149.

THE first Concert of the Barry Road Congregational Church Choral Society took place on the 17th ult., in the Church at East Dulwich, when "The Messiah" was given. The soloists were Miss Gwendoline Martin, Madame Joyce Maas, Mr. Maskell Hardy, and Mr. W. H. Simons. Mr. Horace Petley was at the organ, and Mr. Charles G. Mottley at the pianoforte. The choruses went exceptionally well. Mr. James W. Lewis was Conductor.

A CONCERT was given in the large room at Kensington Town Hall on the 21st ult., by Miss Stable and Miss Ethel Bowra, assisted by Madame Anna Lang (violin), Mr. Whitehouse (violoncello), Miss Hamilton Smith, Mr. Hulbert Wolseley, Mr. John Probert, and Mr. Wilford Price. The programme included selections from the works of Brahms, Mendelssohn, Handel, Macfarren, Gerard Cobb, &c.

MR. W. T. SNELL has, after many years of able work, been obliged, owing to increasing engagements, to resign the Honorary Secretaryship of the London Church Choir Association. He is succeeded by Mr. Harold Wall, of 7, Highbury Grange, N. The seventeenth annual Festival of the Association will, with the kind consent of the Dean and Chapter, be held in St. Paul's Cathedral on the evening of Thursday, June 5.

AN Organ Recital was given at Christ Church, Endell Street, W.C., on Monday evening, the 20th ult., in aid of the Organ Fund, by Mr. W. L. Biggs, Organist of St. Peter-le-Bailey, Oxford. The pieces were selected from the works of Bach, Beethoven, Wély, Rheinberger, Schumann, and Schubert. The vocalists were Mrs. Marie Ternau and Mr. Rosslyn Howell.

DR. M. T. MONK has been appointed Organist of Truro Cathedral, *vice* Mr. Sinclair, who has been appointed to Hereford. There were 120 applicants. Dr. Monk was formerly connected with York Minster, and afterwards with Birmingham. For the last few years he has been at Banbury.

THE French government has conferred upon Mr. Alfred Moul the distinction of "Officier d'Académie," in recognition of services rendered by him to French authors and composers as the British representative of the Société des Auteurs, Compositeurs, et Editeurs de Musique in connection with International Copyright.

THE fourth of the excellent series of Concerts given by the Clapham Philharmonic Society took place on the 23rd ult., and consisted of a Pianoforte and Violoncello Recital, by Mr. Tobias A. Matthey and Mr. W. C. Whitehouse. Mr. Walter Mackway, the director of the Concerts, was the vocalist, and Mr. Alfred Izard, the accompanist.

THE Kyrle Choir, under the direction of Mr. F. A. W. Docker, gave a performance of the "Creation," on the 15th ult., at St. Bride's, Fleet Street. The soloists were Miss Ada Loaring, Mr. Alfred Probert, and Mr. Jabez West. Dr. E. H. Turpin accompanied on the organ.

THE first of three Lectures on "The Musical Renaissance" was given by Mr. Morton Latham, at Trinity College, London, on Tuesday afternoon, the 14th ult., before the Warden and a large audience of professors and students.

THE fine organ in the Church of All Saints', Kensington Park, originally by Gray and Davison (in the Exhibition of 1862), and subsequently altered by Hill and Son, has recently been entirely restored and enlarged by Bishop and Son, from the designs of Mr. Ernest Lake.

THE eleventh Annual Dinner of the South London Musical Club, whose headquarters are at the Gresham Hall, Brixton, will be held at the Holborn Restaurant, on Saturday, the 15th inst. The Hon. Sir Joseph William Chitty will take the Chair.

THE Kyrle Choir gave a performance of the "Creation" in the Presbyterian Church, Ossulston Street, Somers Town, on the 23rd ult. Soloists, Mrs. Edwards, Mr. William Nicholl, and Mr. Jabez West. Miss Mary Carmichael accompanied, and Mr. Albert Orme conducted.

MR. J. CARTER JENNER was presented with a handsome music cabinet on quitting his position of Organist and Choirmaster of the Parish Church, Northfleet.

THE Cheltenham Festival Society will give its third performance of "The Golden Legend" on the 18th inst.

REVIEWS.

Technical Studies for the Art of Polyphonic Playing. By Dr. Hugo Riemann. Translated by Mrs. John P. Morgan.

[Leipzig: Steingraber. London: Bowerman and Co.]

DR. RIEMANN, of the Hamburg Conservatorium, if a somewhat prolific, is nevertheless a conscientious author, who in a comparatively short time has acquired a position of some authority amongst musical pedagogues in Germany. His "Musikalische Logik," "Musikalische Dynamik," "Neue Schule der Melodik," and similar works, as well as his "phrasing" editions of the classical masters of the pianoforte, all bear witness to a mind fully informed as regards the existing literature of his subjects, and sufficiently independent, moreover, to strike out a new path here and there in their development. His preliminary exercises in "polyphonic playing" mark a not unimportant step in the latter direction. Polyphony, in connection with pianoforte music, has, of course, but a very limited scope, and it may be questioned whether the term "polyphonic playing," as applied to the execution of fugal, and other contrapuntal writing for the instrument (where both hands, or even individual fingers of one, have to sustain simultaneously distinct melodies and phrases) is an altogether happy one. Still, every musician will understand

what is meant thereby; and that, after all, is the main point. That Dr. Riemann has here made a first move in filling a real void in the otherwise abundant material available for the study of the pianoforte, will be readily conceded. He very truly says in his Preface (we give our own translation): "It is strange that all compilers of technical studies, following Plaidy's method of reducing their material to representative elementary types, should have omitted to furnish similar typical exercises for the training of each hand in the contrapuntal style. For whatever in Aloys Schmitt's 'Exercices Préparatifs,' and older similar works, may be said to partake of this element—such as the stationary position of one or more fingers, while the rest are executing rapid passages—is merely introduced either with a view to the reposeful bearing of the hand, or in order to render the fingers independent of each other; certainly not for the purpose of developing the appreciation of polyphonic devices in the pupil." Nor do we at all disagree with the author's recommendation that the training of the pupil in the direction indicated should be commenced at an early stage of his tuition. The exercises here given are simple enough at the outset, but well thought out and progressive, and fairly typical from beginning to end.

Dr. Riemann has not been particularly fortunate in his translator, especially in the purely technical passages of the letterpress, which frequently require a reference to the German text, accompanying the present edition, in order to render them intelligible. On the other hand, the "studies" generally speak for themselves, and conscientious masters will, we have no doubt, be grateful to the author for having lightened their duties in providing them with an additional and very useful adjunct to their tuition.

The Story of Music. By W. J. Henderson.

[Longmans, Green & Co.]

WITHOUT making any pretence to originality, Mr. Henderson must be admitted to have achieved very satisfactorily the aim set before him in his preface—that of giving a succinct account of the progressive steps in the development of modern music as an art. He avoids unnecessary biographical details, and prefers to treat the history of the art rather than that of artists, borrowing freely from authorities but acknowledging his loans. The book is prefaced by a brief chronological table, which is well drawn up except for some notable omissions. Mr. Henderson holds that Wagner is the only master-genius that has risen since Beethoven's day, hence it is not to be wondered at that he does not so much as even mention the names of Brahms or Dvorák. But this admiration of Wagner is, happily, compatible in his case with much sound and excellent criticism of the defects of Wagner's operas, to say nothing of Mr. Henderson's sensible remarks deprecating violent partisanship. In evidence of Mr. Henderson's temperateness we may quote the following passage: "Wagner wrote with a view only to the expression of his ideas, and he rarely troubled himself about the ability of singers to cope with the difficulties of his score. The consequence has been that vocalists engaged in the interpretation of his works have been continually obliged to so sin against the laws of good voice production that only persons of unusual robustness, such as Materna, Winkelmann, Scaria, or Lehmann have been able to remain before the public for any length of time as representatives of his characters. And very few of these people have achieved great distinction except in the German mind, as vocalists pure and simple." Mr. Henderson is not afraid to declare his opinion that there are some very bad quarters of an hour in Wagner's operas, or to brand as a mistake the inordinate use of the *Leitmotif*, which Wagner and his imitators have indulged in. These lectures are in effect the work of an intelligent and independent thinker, whose views, whether we agree with them or not, are always worth listening to. The notes are often very much to the point—e.g., that on page 147: "I have spoken elsewhere of the possibilities that were in Mozart's genius had he lived longer. His widow died in 1842. 'Der Freischütz' was produced in 1821. Suppose Mozart had been living then, and his genius had come under the influence of the romantic movement, what might he not have done? He would have been sixty-five years old. Verdi's 'Aida' was produced when the composer was fifty-nine,

and his 'Otello' when he was seventy-four." With regard to Mr. Henderson's persistent spelling of Handel as Händel, we would point out to him that Handel habitually wrote his name without the modification. One might as well spell the name of the Chancellor of the Exchequer as Göschén. Strict historical accuracy in these matters amounts to a practical solecism. The printer has been unkind to Mr. Henderson in his quotation from Horace, on page 186, which is sadly mangled. But with all the shortcomings inevitable in so small a book on so large a subject, these lectures are well written and decidedly worth republishing.

Anton Rubinstein. A Biographical Sketch. By Alexander McArthur. [Edinburgh: Adam and Charles Black.]

If the many admirers of the various great musicians from time to time had done for their idols what has been done in the present case, the world would have been richer for the number of authenticated facts concerning the lives and labours of those who have shown humanity in its more exalted aspects. The author modestly offers his work "as a series of facts in the life of Anton Rubinstein, collected in St. Petersburg from intimate friends of the great composer-pianist, from Russian journals, books, and papers, and from such information as came to light during various conversations held with himself."

The student of musical biography who has already made himself acquainted with the works of the great Russian master will find little that is new to him in the pages, but it is something to have all the known facts of the life of a great artist in a convenient form, told in a pleasant and suitable way. There is nothing that can be called "word painting" in the book, and there is hardly any attempt at fine writing. There is no effusiveness whatever in such descriptions of Rubinstein's music as may be found in the pages. Indeed, it is almost possible to perceive that the author, who admires music, and has a special partiality for one of its greatest prophets, is not a trained musician. He is inclined to that form of biographical bias which, for lack of a better term, we call "hero-worship," is enthusiastic in his admiration but still speaks the words of common sense and cool temper, even in such controversial subjects as that of sacred opera, the evolution of which Rubinstein has attempted in more than one stage work founded upon Biblical themes. With regard to this it may be said that it is quite possible that the form of the older oratorio having been alleged to be almost exhausted, new ones may spring up, the result of earnest attempts and careful culture. But it is equally possible that the day of a reform in operatic subjects may be near at hand, and that the stage as a moral teacher may yet derive its themes from the inspired writings. If so, Rubinstein will not be the first of the advocates for such a reform, even though his voice is not the most resonant in its utterances on the subject. In this light the pages in the book on "Geistliche Oper" will be read with peculiar interest. There are two portraits, a copy of one taken in 1841, and another quite recently, with a photograph of a new medallion, and a view of the house of the musician at Peterhoff. The chief fault of the book is the want of an index; but as a whole book it is a sympathetic tribute to the genius of the composer, and will doubtless be much sought after by his many admirers as a *souvenir* of him personally, and of his artistic jubilee.

Music and Action, or the Elective Affinity between Rhythm and Pitch. By J. Donovan.

[Kegan Paul, Trench & Co.]

THE author of this "psychological essay on a new principle of explanation for the genesis and development of music" endeavours to explain the mystery of the origins and growths of the much-loved art. With this object in view he divides his theme into eight chapters, namely—1. General indications of the character of the feeling which discovered the elective affinity between rhythm and pitch. 2. The same feeling as affecting, and as affected by, dramatic art. 3. Some instructive points in early history of drama, and in modern descriptions of musical effect. 4. Significance of the mentally absorbing element in music. 5. Recognition of this element by Æsthetic writers. 6. Psychological analysis. 7. Significance of woman's lack of the creative impulse for music. 8. Harmony and the

evolution of music. The exposition of the several themes herein enunciated will doubtless be interesting to those among musicians for whom philosophy does not hold out its attractions in vain. On the whole, however, the subject and its treatment will scarcely appeal with any force to practical musicians, inasmuch as the majority of the authorities quoted by Mr. Donovan are unknown to all but those who work in the side-walks of musical art. Moreover, the treatment is too deep, and the language is too subtle for ordinary minds. His views concerning Wagner attribute a power to that musician which all the world will not accept. His statements concerning the passivity of women in music are not wholly borne out by facts. Like most of the writers who know a little about music and desire to pose as æsthetic exponents, his language sometimes is involved and at times needs a commentary. The sentence "woman could have felt none of that strong impulse to listen again, whenever she happened to hear a few different tones given in accompaniment with rhythmic beats—no impulse sufficient to make her take the trouble to find more intervals," is almost as obscure as the very opening sentence of the book. The following sentence may be read over and over again with an ever-increasing astonishment at the boldness of the writer who could hope to obtain acceptance for words which involve no recognisable grammatical principles: "Few men have been whose death has done less toward softening the attitude of the opponents of his principles and methods than Richard Wagner's." This reads like a poor translation. If it is original it reads as though the tongue in which the author wrote was foreign to him.

Divine Love. A Church Oratorio. Composed by Charles B. Rutenber. [Novello, Ewer and Co.]

THE plan of this work is arranged in three sections, each forming a musical division, and each serving as an index to the treatment. The parts are severally entitled "The Wisdom of Creation," "The Grace of Redemption," and "The Glory of Heaven." There are twelve musical numbers altogether, the chorus having a large share of the work. There is a short instrumental introduction, followed by a chorus for male voices, "In the beginning," very effectively written. This leads to a second chorus for the whole choir, "O Lord, how manifold." A finely designed bass solo, "Before the mountains," follows, and is in turn succeeded by a solo for soprano, with a chorus, "Worship Him." This concludes the first part. The second opens with a chorus for female voices, "Thou art of purer eyes," to which succeeds a tenor solo, "The Lord looked down," which is followed by a contralto solo, with chorus for male voices, "They are all gone aside," and then soprano and bass solos, each with chorus. The third part, "The glory of heaven," begins with a solo tenor, duet and chorus, and an elegantly written unaccompanied quartet precedes the final chorus, "Glory be to the Father," a bold, massive, and effective composition. So far as the musical design is concerned, there is nothing which is not according to the ordinary character of works of the class to which it belongs. The division into separate parts, each having reference to some point of doctrine in the Christian Church, makes it particularly suitable as an accompaniment to a religious service, where the principles may serve as themes for special verbal exposition. As a musical production it will doubtless be received with favour wherever it is known. The ideas are earnestly set forward, the vocal parts are thoroughly singable, and quite within the means of choirs accustomed to sing together. There is earnestness of purpose in every line of the music. The elaborate accompaniments point to orchestral effects, and in the arrangement of these portions the composer has sought to gain more varied colour even than that which is attempted in the writing for the voices. The general style of the music is more in conformity with the designs left by Mendelssohn and Spohr than in any more modern writer; but there is enough of the individuality of the composer to command attention for this, or for any future work he may produce.

Gleanings from Old St. Paul's. By W. Sparrow Simpson, D.D., F.S.A. [Eliot Stock.]

DR. SIMPSON writes about St. Paul's Cathedral like one with whom familiarity has augmented respect, and even affection for his subject. The consequence is that his book

is as fascinating as a novel and as trustworthy as honesty itself. It would be quite possible to write a long and elaborate essay upon the several chapters of the book, which tell of the College of twelve minor canons, of the library of which the author is the present custodian; the tonsure plate in use in St. Paul's Cathedral during the thirteenth century, the stained-glass windows, a verger's note-book of the seventeenth century, plays acted by the children of the choir, some early drawings of old St. Paul's, the western part of the churchyard, lotteries, executions, music in the Cathedral, to which subject four chapters are devoted; and mention is made of the organ, the anthem, the choir, cantus organicus, cultivation of music, musical pressgangs, musicians, Redford to Barnard, from the Interregnum to Brind, Charles King to the present time, and a variety of miscellanies. The musical references are of course those to which our readers would naturally turn, and in the pages set apart for notices of these matters connected with the Cathedral, there is a quantity of the most interesting records of the organists and other musicians, whose lives and labours have shed lustre upon the establishment as well as upon musical art. The geniality of the style of the author carries the reader in willing captivity throughout, and though there is little that is new to be said concerning the musical worthies associated with the Cathedral, there is much that is novel in the manner in which their labours are related. Quotation might excite a desire to read the book, but it would also create an injustice to the author. All who are interested in the history and life of our ancient Cathedral churches, and their associates in general, and of St. Paul's in particular, must read for themselves, and so extend their knowledge, satisfy their interest, and complete their education on the subject.

The Star in the East. An Oratorio. Composed by Frank J. Sawyer, Mus. Doc., Oxon.

[Novello, Ewer and Co.]

IN a note by way of preface the composer states that "many of the numbers of the earlier scenes appeared in a previous work, 'St. Mary.' Instead of re-issuing the latter, it has been thought advisable to re-model the work." Whatever may have been the peculiarities of the former Oratorio, the present is compact and interesting as it stands. It is arranged in four scenes—namely, "The Annunciation," "At St. Elizabeth's home," "The Nativity," and "The Epiphany." The whole consists of sixteen numbers, made up of solos for soprano, contralto, and tenor, and some choruses. It is impossible for those who read the book to banish from the mind entirely all thoughts of Handel's "Messiah" or Mendelssohn's "Christus," the plan of the composer (who has compiled and furnished his own libretto) running parallel with certain portions of both works. There is however no resemblance in the music, which is bold, expressive, and as far as possible original. The solos display a commendable feeling for melody, the accompaniments are picturesque, and the choruses are vigorously designed and wrought out. For an oratorio it is short, but the manner in which the interest is connected and sustained should make it popular with choral societies and useful for church purposes, especially at the seasons of Christmas and of the Epiphany.

Jesus, now will we Praise Thee. Cantata by John Sebastian Bach. [Novello, Ewer and Co.]

BACH's sacred Cantata for New Year's Day ("Jesu, nun sei gepreiset"), arranged to English words by the Rev. Dr. Troutbeck, will be heartily welcomed by all lovers of the music of the great Leipzig Cantor. It is replete with characteristic work, the ingenuity of the construction of which will not fail to excite the admiration of the student, while, at the same time, he will scarcely fail to be attracted by the charm which surrounds the whole design. The opening chorus is a beautiful, elaborate, and multiple counterpoint upon the choral which, treated in simple harmonies, forms the concluding chorus. This opening chorus, the most lengthy and complicated number in the Cantata, is followed by a beautiful and expressive solo for soprano, "O grant us, mighty Lord"; then after a quasi-recitative of the pattern familiar to those acquainted with the St. Matthew "Passions-Musik," is an elegant and tuneful aria for tenor of the Italian pattern. This is

succeeded by an arioso recitative, and then follows the final chorus already referred to, which is most vigorously treated, and makes a dignified conclusion to a remarkably effective work.

Henry Farmer's Catechism of the Rudiments of Music. Edited by John Adcock. [Joseph Williams.]

On many previous occasions reference has been made, and objection has been taken, to those educational works which are cast in a catechetical form. Such a method is admitted by the best educationalists to be based upon unsatisfactory principles. It is a pity, therefore, that the author of a work containing so much excellent material should have thought proper to adopt a plan which has little, if anything, to recommend it. The author himself apparently feels the embarrassment which the business of arranging his work in the form of questions and answers involves, and occasionally abandons it. It might, therefore, be suggested that as the information is properly paragraphed and duly numbered, the questions might be made the head lines of each section. This would indicate the character of the subject and remove the hindrance which the plan of a catechism involves. There is a capital pronouncing dictionary of terms and names, and a copious index which renders reference to the several subjects quick and easy.

The Primitive Methodist Hymnal, with accompanying Tunes. Edited by George Booth; the harmonies revised by Henry Coward. [Joseph Toulson.]

IN this beautifully printed book there are over 1,000 hymn tunes, many of which have been associated with public worship for many years past. There is, of course, a large number also of new melodies, and a considerable proportion of those old-fashioned tunes which have excited the scorn of compilers of hymn books from time to time, but which are so inseparably associated with the sympathies of a certain class of people that no amount of ridicule can kill them. Their vitality, therefore, should command respect, and commendation should follow the efforts of those compilers who have had the courage to include them in so comprehensive a collection as the present. The tunes in this book are, on the whole, well arranged, and there is a preface giving a history of the hymn books in use among the body for which the present collection has been made.

Enceladus (Op. 43). A Choral Scena for Male Voices. Words by Longfellow. Music by Charles William Pearce. [Bristol: W. and F. Morgan.]

LONGFELLOW'S words have been most ably set to stirring music for male voices by Dr. Pearce, and the Bristol Glee Men have reason to be content with the admirable quality of the work written for them. The varied character of the words is boldly reproduced in the music, and there is full scope for contrasts of effect. The artistic way in which the voice parts are written will certainly delight the performers, while the vigour of the whole composition could scarcely fail to please the audience before whom it is performed.

Cara Mia (Good-bye). Song. By Louisa Gray. [Enoch & Sons.]

THE words of this song have been selected from the poetry which appeared in *The Argosy*, and although it is based upon the popular models of modern songs, the music redeems it from the ranks of the commonplace. The melody is expressive, the accompaniment artistic, and the whole song is one which helps the singer to produce a good effect. Therefore the musical labours of the composer are highly successful.

Deux Morceaux Caractéristiques; Spanish National Songs. No. 1, *Jota Aragonesa*; No. 2, *Tango*. For Pianoforte. By J. Albeniz.

[Stanley Lucas, Weber and Co.]

Any pianist who can thoroughly catch the spirit of these pieces will be delighted to become acquainted with such genuine sketches of national music. No. 1 has the true Spanish ring in every bar; but of the two we prefer "Tango," in A minor and major, the subject of which is so full of vigour as to arouse the most sluggish fingers into life.

FOREIGN NOTES.

THREE new operas are to be brought out during the Carnival season in Italy—viz., "Beatrice di Svevia," by Tommaso Benvenuti, at the Fenice, of Venice; "Catilina," by Federico Capellini, at Verona; and "Maometto II.," by the Maestro De Lorenzi Fabris, at Ferrara. Of the sixty or more Italian lyrical establishments open during that period, no less than twenty-three will be occupied by French opera, while seven announce the production of Wagner's "Lohengrin." According to Italian journals, thirty-three new operatic works by native composers have been brought out in that country during the past year.

A superb gift of flowers, in the shape of a lyre, having been presented to Verdi, on the occasion of his recent jubilee, by Mr. Spatz, the proprietor of a Milan hotel, the veteran Maestro, in expressing his thanks, remarked: "Your lyre, my dear sir, is a better one than mine, which has no longer any strings to it."

Respecting the first performance, on December 27 last, of Wagner's "Die Meistersinger" at the La Scala, of Milan, under the direction of Signor Faccio, we read in *L'Italia*: "Milan journals have greatly underrated the success achieved by 'I Maestri Cantori' at the La Scala. The numbers specially appreciated by the audience were the Overture, the *Finale* of the second act, and the Quintet in the third act. The orchestra and chorus acquitted themselves very creditably." On the other hand, a writer in the *Gazzetta Teatrale Italiana* says: "Five representations of 'I Maestri Cantori' have now been given, and although both soloists and choristers have shown a steady improvement, and have enabled me to discern fresh beauties in the work each time, the audience has gradually diminished in numbers." This is a question of taste which precludes all argument.

Signor Faccio, the Conductor of the Theatre La Scala, of Milan, has been definitively appointed successor of the late Signor Bottesini in the directorship of Parma Conservatoire.

At the Royal Theatre of Madrid, Wagner's "Lohengrin" recently obtained a fair measure of success, sufficiently remarkable with an audience scarcely prepared for the idealistic strains of the Bayreuth reformer. The same composer's "Tannhäuser" is now being actively mounted here, while in the coming spring Angelo Neumann proposes to give a series of performances of the "Nibelungen Tetralogy" in the Spanish capital. If the latter should likewise meet with even the semblance of a success, it will be a fresh confirmation of the popular adage that "wonders will never cease."

A young Spanish composer, Antonio Santamaria, late pupil of the Academy of Fine Arts of Rome, has completed the score of an opera, entitled "Raquel," the libretto of which is from the pen of his compatriot, Señor Mariano Capdepon. The production of an *opéra seria* by a Spanish composer is a comparatively rare occurrence in a country where the more lively zarzuela or vaudeville almost monopolises the lyrical stage.

It is stated in some French journals that a semi-public performance of Wagner's "Der Ring des Nibelungen" will be given in Paris by the company engaged by the impresario Angelo Neumann for the purpose of producing the Tetralogy during the Carnival season at Madrid.

The scenic representation of Liszt's Oratorio "St. Elizabeth," given at the Vienna Opera, on December 25 last, under Hans Richter's direction, and with magnificent stage accessories, met with a most enthusiastic reception.

Professor Albert Becker, the director of the Berlin Dom-Chor, and composer of some important sacred works, has just completed an oratorio for four solo voices, chorus, orchestra, and organ, which is to be performed at Berlin, on March 9, the anniversary of the death of the Emperor William I. The oratorio is entitled "Selig aus Gnade" (Saved through Grace), the text being a selection from Scripture, interspersed with some of the massive old German chorales.

An interesting Concert is reported from Wiesbaden, under the direction of Capellmeister Smolian, the programme being made up entirely of compositions by Frederick the Great (a selection of which is now being published by Messrs. Breitkopf & Härtel, of Leipzig) and

by Prince Louis Ferdinand of Prussia, a pupil of Dussek, and the same to whom Beethoven dedicated his Concerto in C minor.

Herr Franz Rummel, the gifted pianist, who has left this country for Berlin, will shortly give a series of Concerts in Belgium and Holland, and in the course of next autumn intends to pay a visit of some two years' duration to the United States of America.

On the occasion of his sixtieth birthday, on the 8th ult., Dr. Hans von Bülow conducted one of the present series of Symphony Concerts at Hamburg, the programme including Beethoven's "Eroica" and Brahms's "Tragic" Overture. There was no lack of enthusiastic demonstrations from the audience on this special occasion.

At the University of Munich a course of lectures on the Theory of Music is being given by the Danish composer, Herr Jørgen Malling.

Verdi's "Otello" is at last in active preparation at the Berlin Royal Opera, where it is proposed to be brought out on the 13th of next month—the anniversary of the death of Richard Wagner!

M. Leo Delibes, the well-known French composer, has just completed a new opera, entitled "Cassia," which is to be brought out at the Paris Opéra Comique.

M. Paladilhe's successful opera "Patrie" met with a most favourable reception in its first German performance last month at the Hamburg Stadt-Theater. The subject of the opera, it will be remembered, is taken from Goethe's drama of "Egmont," and M. Paladilhe's score, his German critics agree, is worthy of the subject.

An excellent performance of Leo Delibes's charming opera "Le Roi l'a dit" is reported to have taken place at Munich; while at the Carlsruhe Hof-Theater Emanuel Chabrier's "Le Roi malgré lui" is in active preparation under the direction of Herr Felix Mottl. There is evidently no lack of appreciation of French art on the part of the music-loving German public.

A new opera, "Norma," by the talented Dutch composer, J. Rijken, was brought out last month at the Municipal Theatre of Rotterdam, and was extremely well received.

Two interesting Mendelssohnian autographs have just been placed under the hammer at Dresden—viz., the Overture (pianoforte arrangement) and a vocal duet from the one-act operetta "Die beiden Pädagogen," which Mendelssohn wrote when only twelve years old, and which has never been published. The duet bears the inscription: "Dem Fräulein J. Kaskel von Felix" (Berlin, 1821).

The autograph of Weber's famous Concertstück has just been acquired by the Royal Library of Berlin, in exchange for other manuscripts, the precious document in question having been in the hitherto unknown possession of a Veronese collector.

Heinrich Hofmann's Opera "Aennchen von Tharau," written some years since, has just been brought out for the first time at the Berlin Royal Opera, but has met with little more than a *succès d'estime*, despite the many charming numbers which the work contains.

Under the title of "Die Geigenfee," or "The Violin Fay," a dramatic piece by Herr Paul Schönthau is about to be brought out at the Lessing Theatre, of Berlin, which will embody some of the incidents in the earlier career of Teresina Tua, the celebrated violinist.

Mlle. Sigrid Arnoldson, the young Swedish singer, has been engaged by M. Strakosch for a concert tour in the United States, comprising sixty concerts, for which she will be paid the sum of 250,000 francs, besides travelling expenses of herself and a *suite* of eight persons.

A new ballet, entitled "The Sleeping Beauty," the music by M. Tchaikowsky, the gifted Russian composer, has just been brought out at the Imperial Opera of St. Petersburg, where it obtained an immense success. The Emperor and the members of the Imperial family witnessed the performance.

Our German contemporary, the *Neue Berliner Musikzeitung*, hitherto most ably edited by Herr Oscar Eichberg, has passed into the hands of Dr. Richard Stern, of Berlin, who will in future act as editor of that journal.

Amongst the recent acquisitions of the "Beethoven Haus" at Bonn is a grand pianoforte, the last instrument of its kind presented to the master by the maker, Konrad Graff, of Vienna. Beethoven is said to have been very

partial to this instrument, on account of its powerful tone, it having been specially constructed on account of his deafness. The authenticity of this important addition to the Beethoven collection is vouched for, amongst others, by Johannes Brahms.

Anton Rubinstein, on the occasion of his recent jubilee, received about 500 telegrams, and the number of congratulatory letters and addresses from all parts of the world was exceedingly large. Some of the addresses were in splendid covers of silver, velvet, mosaic, &c. Prominent among the innumerable presents stands a set for a writing table in Russian style, and splendidly enamelled; it is valued at about £350. The pianist-composer also received two pianofortes—one of Becker's make, beautifully finished, ornamented with various inlaid work, and with a medallion portrait of himself; the value is put at £500. The other is of Schröder's manufacture, and the same firm has promised to present a pianoforte every year to the best pupil at the Academy, for pianoforte playing. There are also established three different scholarships for pupils at the Academy in commemoration of the event.

A monument erected over the grave of Friedrich Kiel, one of the most gifted of modern German composers, chiefly of sacred music, has just been unveiled at Berlin.

Carl Banck, the highly esteemed Dresden musical critic and composer of songs and pianoforte pieces, died at the Saxon capital on December 28, aged eighty. Banck was also the editor of an excellent selection of sonatas by the old Italian masters Scarlatti and Martini, of airs by Gluck, &c.

Madame Minna Peschka-Leutner, the once famous *prima donna* of the operas at Leipzig and Cologne, died on the 12th ult., at Wiesbaden, from an attack of influenza, aged fifty.

Professor Matthison-Hansen, Cathedral Organist at Roeskilde (Denmark), and an esteemed composer for his instrument, died on the 7th ult., aged eighty-three.

The death is also announced recently at Barcelona (where he was born on January 4, 1807) of Baltasar Saldoni, the *doyen* of Spanish musicians, equally distinguished as an organist, composer, and author on subjects connected with his art. As a composer he was successful in works for the stage and for the church, while his "Diccionario biografico-bibliografico de efemerides de musicos españoles" remains to this day the most complete source of information on the subject to be found in Spanish literature.

We have also to announce the death, on December 31 of last year, of Guiseppe Apolloni, a distinguished composer of opera, notably of "L'Ebreo," which some thirty years ago made the round of all the leading operatic stages of Italy. Apolloni died at his native Vicenza, where he had lived in complete retirement for several years past.

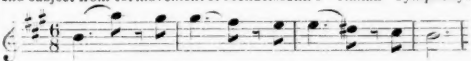
CORRESPONDENCE.

THEMATIC COINCIDENCES.

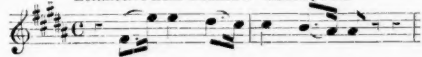
TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The following tuneful phrase seems to have entered the minds of three of our most celebrated composers, as witness below—

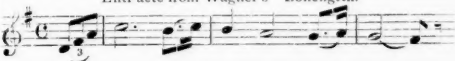
2nd subject from 1st movement of Mendelssohn's "Italian" Symphony.



Leitmotive from Gounod's "Redemption."



Entr'acte from Wagner's "Lohengrin."



Yours truly,

ALFRED ALLEN.

71, Lancaster Road, Notting Hill, W.,
January 14, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I append some coincidences which may, perhaps, interest some of your readers—

No. 1. Beethoven. Quartet, Op. 18, No. 4.
Allegro ma non tanto.
 Cello. *p*
 Viol. 1.
cres. *p*

Rossini. "Messe Solennelle."
Allegro giusto.

No. 2. Brahms. Serenade, Op. 11.
Allegro.
 (a) (b)
f

Tempo marziale.
 (a.) Gounod. "Faust."

I am, Sir, yours faithfully,

FRANK FREWER.
 6, Wilmot Place, Rochester Road, N.W.,
 January 11, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—I have not seen the following in the list of coincidences you are publishing—

No. 1. Bennett's Serenata.
 Mendelssohn's Quintuor.

No. 2. Barnett's "Paradise and the Peri" (Introduction).
 Mendelssohn's "Elijah."

And in that still voice on-ward came the Lord.

It would be interesting, when the correspondence is closed, to ascertain whose music has been most frequently assimilated.—Yours truly,

E. S. BENGOUGH.

Hemingby Rectory, January 9, 1890.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—The two examples given below are chiefly remarkable on account of the diverse tendencies of their composers, Brahms and Wagner—

No. 1. Brahms. Sonata in A major, Pianoforte and Violin.

Wagner. Prize Song, "Meistersingers."

No. 2. Brahms. Song, No. 5, Op. 19.

Wagner. "Lohengrin" (Prelude).
Adagio.

It is the *flavour*, rather than exact similarity of notes, which renders the second examples alike.

Yours truly,

N. K.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—Here are some coincidences which, I think, have not been noticed in the correspondence on this subject that has appeared in THE MUSICAL TIMES and which may be considered interesting—

No. 1. Theme in G. Beethoven.
 From last movement of Sonata, Op. 22. Beethoven.

From Concerto, F minor (first movement). Bennett.

No. 2. Weber's "Der Freischütz."
 Schumann's "Gipsy Life."

Believe me, yours sincerely,

CHAS. STIEBLER COOK.

17, Keppel Street, Russell Square,
 December 21, 1889.

TO THE EDITOR OF "THE MUSICAL TIMES."

SIR,—On this subject I beg to send you an example which is too striking to be passed over—

"Along the monster Atheist stode" (Saul).

Seb. Bach. 2nd Concerto in A minor, for 2 Claviers and Pedal. *Adagio.*

The Bach Concertos are, I believe, arrangements by Vivaldi, which had been probably seen by Handel about 1738, when "Saul" and "Israel" were composed.

Yours faithfully,

EDWD. B. KNOBEL.

Bocking, Braintree, December 23, 1889.

TO CORRESPONDENTS.

*. Notices of concerts, and other information supplied by our friends in the country, must be forwarded as early as possible after the occurrence; otherwise they cannot be inserted. Our correspondents must specifically denote the date of each concert, for without such date no notice can be taken of the performance.

Our correspondents will oblige by writing all names as clearly as possible, as we cannot be responsible for any mistakes that may occur.

Correspondents are informed that their names and addresses must accompany all communications.

We cannot undertake to return offered contributions; the authors therefore, will do well to retain copies.

Notice is sent to all subscribers whose payment (in advance) is exhausted. The paper will be discontinued where the Subscription is not renewed. We again remind those who are disappointed in obtaining back numbers that, although the music is always kept in stock, only a sufficient quantity of the rest of the paper is printed to supply the current sale.

CONCERT-OVERTURE.—Will find all the information he requires in the article "Form," in Stainer and Barlett's "Dictionary of Musical Terms."

H. DUKE.—The word "Decca" has no exact English equivalent, nor does it belong to any European language. It is most likely an Americanism for Smith or Johnson.

VOX.—The best way to strengthen the voice is to study under an experienced master.

AMATEUR.—If you cannot trust your own judgment, ask a professional man to select a pianoforte for you, and pay him his fee.

F. D.—There is no other Memoir than that to be found in the usual Biographical Dictionaries. Baugniet's portrait is extremely rare and would now be difficult to obtain.

BRIEF SUMMARY OF COUNTRY NEWS.

We do not hold ourselves responsible for any opinions expressed in this summary, as all the notices are either collated from the local papers or supplied to us by correspondents.

ARUNDEL.—At the Town Hall, on Tuesday evening, the 21st ult., a Pianoforte Recital was given by Messrs. J. and E. Fatts. A carefully selected programme had been arranged, which enabled both performers to exhibit their remarkable power of execution and delicacy of manipulation.

BASINGSTOKE.—The Harmonic Society gave its first Concert on the 9th ult., in the Town Hall, when MacCunn's *Bonnie Kilmeny* was performed with orchestral accompaniments. The soloists were Mrs. Clara Wright, Mr. T. W. Page, Mr. D. Price, who sang the portions allotted to them in an excellent manner. The second part was miscellaneous and included songs from the soloists; Vieuxtemps's Ballade and Polonaise for violin, by Mr. J. S. Liddle, who also led the orchestra, and the Andante and Allegro for pianoforte and orchestra of Mendelssohn's G minor Concerto (solo pianoforte, Mr. W. H. Liddle, who also conducted the Concert). The March and Chorus for chorus and orchestra from Gounod's opera *Reine de Saba* concluded the Concert. Miss K. A. Liddle accompanied on the pianoforte.

BRIGG.—On the 17th ult., at the Town Hall, Mr. C. W. Cray, the Conductor of the Brigg Choral Society, was presented by the members of that body with a carved ivory baton, mounted in silver, and enclosed in a suitable case, together with a printed list of the ladies and gentlemen who had subscribed towards the present, as a token of appreciation and esteem.

BURNLEY.—On the 11th ult., Mr. Spencer gave his third Popular Concert. Several part-songs were sung by local glee parties, which proved that this style of music is not likely to die out in Burnley. Miss Dews sang some well-known songs in a highly effective manner, and the band played Haydn's "Farewell" Symphony. Mr. Dent Whitaker gave a most successful Concert on the 18th ult., in the Mechanics' Institution, in aid of the National Society for Prevention of Cruelty to Children. The orchestra consisted of thirty performers, conducted by Mr. Albert Pollard. The vocalists were Miss Marjorie Eaton, who made her first appearance in Burnley; Mr. A. S. Kinell, of Manchester; and Mr. W. Atkinson. Miss Eaton sang Macfarren's "Pack clouds away," with violin obligato by Mr. Pollard. The solo pianist was Mr. Fred. Myers, who also accompanied.

COGNOR.—On Monday, the 13th ult., a Concert was given in the Jessop Street School, in aid of the Church Restoration Fund. The performers were Mr. W. W. Windle, Miss Fisher, Miss Clay, Mr. Bestwick, Mr. Harrison, and Messrs. Banks and Adderley, with Miss Pine and Mr. Windle at the pianoforte. Romberg's Toy Symphony was given, with Mr. Windle as Conductor.

FAVERHAM.—Mr. C. D. Hobday gave a Concert in the Lecture Hall, on Monday evening, the 6th ult. Exclusive of Mr. Wm. Nicholl, the only vocalist, the performers were all of one family. They were Miss Hobday (solo pianoforte and viola), Miss Maid Hobday (solo violin), Miss Gertrude Hobday (solo English concertina), Miss Nellie Hobday (English concertina), Mr. C. D. Hobday (English concertina), Mr. Alfred Hobday (principal violin and solo viola), Mr. T. W. Hobday (solo violoncello), Mr. Claude Hobday (solo double bass), Master Walter Hobday (violinello). Miss Hobday played the accompaniment to the solos with a skill and proficiency that was much admired. The programme was classical and pleasing, the frequent manifestations of approval from the audience affording ample testimony of the last-named quality.

GRAVESEND.—On the 8th ult., at Holy Trinity Church, *The Messiah* was performed with orchestral accompaniment. The soloists were Mrs. Hutchinson, Mrs. Cravino, Mr. Gawthrop, and Mr. Bridson. Mr. A. W. Moss conducted, and Mr. Howard Moss presided at the organ.

GUILDFORD.—The Philharmonic Society gave its first Concert in the County Hall on the 6th ult., under the conductorship of Mr. Henry Smith. The programme comprised Sterndale Bennett's *Woman of Samaria* and a miscellaneous selection, the soloists being Miss Kathleen Grant, Miss Minnie Chamberlain, Mr. Harry Williams, and Mr. Rowland Hughes. The choir numbered nearly eighty voices, and their singing was marked by much freshness, expression, and precision of attack.

HALESWORTH.—On the 16th ult. Mr. H. R. Rose, assisted by Mr. Charles Blagbro, of Leeds, gave some Organ Recitals on the fine new tubular pneumatic organ, erected by Messrs. Norman Bros. and Beard in the newly restored Parish Church.

HAVERFORDWEST.—Miss Lilian Thomas gave a grand evening Concert in this town on the 9th ult., in aid of the Pembrokeshire Infirmary, assisted by Madame Glaufrwd Thomas, Miss Hannah Jones, Miss Katie Thomas, Mr. Collwyn Thomas, Mr. David Jones (Carnarvon), Mr. James Thomas, and Miss Annie Jones, harpist. Miss Hannah Jones, in her song "Angus Macdonald," made a great success, and the like may be said of Miss Katie Thomas in Concone's "Judith." Miss Annie Jones's harp solos were much appreciated, and Miss Lilian Thomas acted as pianist and accompanist.

LEIGHTON BUZZARD.—A performance of Mendelssohn's Oratorio *St. Paul* was given on Thursday evening, the 23rd ult., at the Corn Exchange, by the Choral Society. The band and chorus numbered about 100. The soloists were Miss Ada Loaring, Mr. Geo. Micklewood, and Mr. Wilfred Price. The performance was conducted by Mr. Edmund Sear.

LIVETON, N.Z.—The twenty-seventh Concert—a "Gemischter Abend," or mixed Concert, so-called because graced by the presence of ladies—was held at the Tuam Street Hall, on November 2. The Concert was marked by the presence of His Excellency Lord Onslow, who afterwards took the opportunity of expressing to the Conductor, Mr. F. M. Wallace, his agreeable surprise at the quality of the music presented. The only instrumental pieces were some violin solos performed by the Liedertafel's popular Conductor, Mr. F. M. Wallace, a "Fantasia Caprice" by Vieuxtemps and the *Elegie* by Ernst, and in both Mr. Wallace delighted his hearers. The part-music was carefully selected, and as carefully rehearsed and admirably performed. Mr. G. H. Normington rendered valuable service as accompanist during the evening. On November 4 the Christchurch Musical Society gave a performance of Haydn's Oratorio *The Creation*, at the Palace Rink. The chorus numbered about a hundred and seventy performers, while the orchestra consisted of about another twenty. These, as usual, were conducted by Mr. F. M. Wallace, and to that gentleman's skill is due the credit of the meritorious work done last night. The soloists were Miss Spensley, Miss Ada Sinclair Taylor, Mrs. Wilson, Mr. J. C. Puschell, and Mr. J. Prouse. Of the chorus and the orchestra it is possible to speak in high terms of praise. They worked together with admirable effect and were always under thorough control.

MIDDLETON, LANCASHIRE.—A Service of Carols was given in the Parish Church on December 29. Carols by Goss, Bridge, Stainer, and others were given, with accompaniments on the organ by Mr. James F. Slater.

MILFORD HAVEN.—A Concert was given here, on the 10th ult., in the Masonic Hall, by Miss Lilian Thomas, in aid of the new Seamen's Reading Rooms. The Concert-giver was assisted by Madame Glaufrwd Thomas, Miss Katie Thomas, Miss Hannah Jones, Mr. Collwyn Thomas, Mr. David Jones (Carnarvon), Mr. James Thomas, and Miss Annie Jones. Miss Hannah Jones and Miss Katie Thomas were very successful in their songs, and Miss Annie Jones's harp solos were much appreciated. Miss Lilian Thomas accompanied throughout.

MINCHHEAD.—A performance of *The Messiah* was given on the 18th ult., under the management of the Rev. W. Hook, Rector of Porlock. A magnificent new Hall has been erected in Minchhead—a need which had long been felt. The orchestra and chorus on this occasion consisted of about 120 performers, and the performance was worthy of all credit. It is interesting to observe that nearly all the strings came from the immediate neighbourhood, and that there is always a neat little orchestra ready to hand. This speaks well for the progress of music in the West, especially in West Somerset. The solo singers were Miss Crome, a pupil of Mr. Riseley; Miss A. Bull, Mr. Foster Barham, and Mr. Goldsmith. *The Messiah* was performed the day before at Porlock, and, in fact, the Porlock Choir formed the backbone of the chorus in both places. Mr. Sadler was leader of the orchestra; the Rev. W. Hook conducted.

OXFORD.—The Cowley St. John Vocal Society gave its eleventh Concert on Tuesday, the 10th ult., under the conductorship of the Rev. W. J. Wyon. The first part consisted of Mendelssohn's two Psalms, "Not unto us" and "Hear my Prayer," sung by a chorus of seventy voices. In the second Psalm the solo was excellently sung by Miss Walker. The second part of the Concert consisted of Weber's "Preciosa" Overture, together with some smaller pieces of a miscellaneous character. The band consisted of strings only, but the necessary wind parts were ably supplied on the harmonium by Dr. Dodds, of Queen's College. Mr. T. Hill was the leader of the band.

RETFORD.—On Wednesday evening, the 15th ult., a special Choral Service, followed by an Organ Recital, was held in St. Saviour's Church, Retford, on behalf of the organ fund. The Choral Service was rendered under the directorship of Mr. Swinburn, and the Recital was given by Mr. J. W. Phillips, of Sheffield. There was a large congregation. The service included two Anthems, "Let us now go even unto Bethlehem" (A. W. Marchant) and Gounod's "Glory to Thee, my God, this night." The choir had been augmented for the occasion by the inclusion of several local vocalists. The Organ Recital by Mr. Phillips included pieces by Mendelssohn, Mozart, Lemmens, Batiste, Guilman, Gounod and J. W. Phillips. Mr. Mackie was the vocalist.

SCARBOROUGH.—On New Year's Day Mr. E. A. Sydenham, the Organist of All Saints' Church, gave an Organ Recital in the church in the evening, when there was a fair attendance. The programme included Mendelssohn's Prelude (No. 3), Air with Variations (A major), Hesse: Toccata con Fuga (D minor), Bach: Pastorale, Merkel: Finale, Lemmens, &c. Throughout the performance Mr. Sydenham proved himself a master of the instrument, and he failed not to demonstrate the full powers of the organ. A collection was taken in aid of the Organ Fund, and resulted in a fair sum.—A Concert was given by Mr. Sydenham on the 10th ult., in All Saints' Schoolroom. One of Reissiger's Trios for violin, violoncello, and pianoforte was played as the opening piece, by Miss Alderson-Smith, Miss Maud Alderson-Smith, and Mr. Sydenham. Miss Riggs, Miss Emily Pattison, Mr. H. W. Drake, the Rev. R. Brown-Borthwick, and Mr. James Raine were the chief vocalists. The part-singing during the evening included some part-songs, composed by Mr. Sydenham, sung by the choir. Dr. Naylor (Organist of York Minster, and previously Organist of All Saints') contributed two pianoforte solos. Mr. Sydenham and Dr. Naylor were the accompanists.

SIDMOUTH.—The Choral Society gave a Concert on Thursday, the 9th ult. The first part of the programme was set aside for the performance of Sir Arthur Sullivan's dramatic Cantata *On Shore and Sea*, the solo parts being taken by Miss E. F. Lethaby and Mr. Dean Trotter. The second part of the programme opened with the incidental music to *Henry VIII.* (Sullivan) including King Henry's song, capitally taken by Mr. J. Ope, the choir joining in the refrain. Miss E. F. Lethaby, Miss Moulton-Barratt, and Mr. Dean Trotter also sang some songs. A part-song "The Shipwreck," by the choir, succeeded by an orchestral selection, concluded a most enjoyable Concert.

TAUNTON.—A performance of Handel's *Messiah*, at prices to suit the purses of the poorest, was given at the London Hotel Assembly Room, on Tuesday evening, December 31. The Concert was given as an experiment to test whether the people of Taunton were sufficiently musical to make it possible to render an Oratorio representation at cheap rates self-supporting. The wishes of the promoters were realised to the fullest possible extent. The performers were all, with one exception, Taunton folk. The solo singers were Miss Maldwyn Price, Miss Marie Hayward, Mr. Theo. Taylor, and Mr. W. D. Powell. The Oratorio was given under the direction of Mr. T. J. Dudeney. The encouragement which local music has thus received may be regarded as a pledge of further success in the like direction.

TROWBRIDGE.—Handel's *Samson* was given by the Musical Union on Monday, the 13th ult., at the New Town Hall. The work was given according to Prout's new arrangement of the score, with full orchestra and chorus, numbering over 100 performers. The soloists were Miss Julia Jones, Madame Nelmès, Mr. E. T. Morgan, and Mr. Montague Worlock. Messrs. Skusse and Millington led the band, and Mr. H. Millington conducted.

WAKEFIELD.—On Thursday, the 2nd ult., the organists of this city dined together at the Stratford Arms Hotel. This is the first gathering of the kind that has been held, and it was a great success in every way. Additional interest was imparted to it by the presence of Dr. Naylor, the esteemed Organist of York Minster, who had accepted the invitation of the committee to be the guest of the evening. Mr. J. Naylor Hardy, Organist of Wakefield Cathedral, occupied the chair. After the loyal toasts had been honoured, the health of Dr. Naylor was proposed by the Chairman. In reply, Dr. Naylor gave an excellent address. He dwelt on the importance of an organist's work on the good relations which should exist between an organist and the church authorities. During the evening a paper was read by Mr. A. E. S. Sugden, on "The Advisability of Establishing an Organists' Association."

WORTHING.—Miss Kate Whitcher gave an excellent Concert on the 7th ult., at the weekly Rooms, when she was assisted by Herr Pollitzer (violin), Mr. Leo Stern (violinello), Miss Florence Henderson and Mr. Wagner (pianoforte), Miss Ada Moore, Miss Stratford, and Mr. Evan Cox (vocalists). Miss Kate Whitcher (pupil of Herr Pollitzer) delighted everyone with her exquisite rendering of the violin solo "Reverie" (Vieuxtemps), which she played with great feeling and much artistic taste; she also took part in a duet with Herr Pollitzer.

WYMONDHAM.—The handsome Public Hall which has just been completed here was opened on the 2nd ult., on which occasion the Musical Society gave its fifth Concert. The first part consisted of Gaul's *Holy City*, and it is worthy of remark that this is the first occasion that any pretentious work has been given with full orchestral accompaniment. The principals were Miss M. Luckett, Miss Lucie Johnstone, Mr. H. Dye, and Mr. J. H. Brockbank. The choruses were given with brightness and intelligence, and the unaccompanied parts were sung *con amore*. The accompaniments by the band deserve praise. The second part comprised a miscellaneous selection. Mr. A. S. Wilde conducted with much skill and discretion. Mr. C. E. F. Daniel presided at the organ, and Mr. Claud Hill at the pianoforte. Dr. Hill also assisted.

ORGAN APPOINTMENTS.—Mr. J. H. Dott, Organist and Choirmaster to City Road Congregational Chapel.—Mr. Herbert J. Curtis, Organist and Choirmaster to St. John's, Maddermarket, Norwich.—Mr. J. Clarke, Organist and Choirmaster to Wandsworth Presbyterian Church.—Mr. George Budd, Organist and Choirmaster to All Saints', Battersea Park.—Mr. Oldfield Sherwin Marshall, Organist and Choirmaster to the Parish Church, Banbury.—Mr. J. Carter Jenner, Organist and Choirmaster to St. Giles's, Camberwell.—Mr. W. T. Gould, Organist and Choirmaster to Finchley Parish Church.—Mr. F. J. Bellamy, Organist and Choirmaster to St. Stephen's Church, Poplar.

CHOIR APPOINTMENT.—Mr. James Harris (Alto), to St. Paul's Presbyterian Church, Westbourne Grove, W.

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